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A PARK AVENUE TREASURY: THE ALAN AND SIMONE HARTMAN COLLECTION

17–18 JUNE 2024 N11509

A Park Avenue Treasury

THE ALAN AND SIMONE HARTMAN COLLECTION

NEW YORK | 17-18 JUNE 2024

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This page
LOT 133

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This page
LOT 92

CONTENTS

1
AUCTION & EXHIBITION INFORMATION

3
SPECIALISTS AND ENQUIRIES

A PARK AVENUE TREASURY
THE ALAN AND SIMONE HARTMAN COLLECTION

20
SESSION I : LOTS 1–144

136
SESSION II : LOTS 145–293

250
HOW TO BID

251
EXPLANATION OF SYMBOLS

What does it take to make a great collector? Knowledge, taste and passion. Alan let no opportunity pass by. He knew there was only so much available of quality, so he studied catalogues from all corners of the Earth, and then bought with discipline, never being carried away. He thought nothing of jumping on a plane, usually with Simone, to go on a quest to Boston, London, or Hong Kong.

A great collection deserves a great setting. It was a treat to be ushered into Alan and Simone's handsome apartment. There was plenty of room for the Chinese works of art, the Impressionists, the Silver and the *Objets de vertu*. His love of silver showed itself in its display, from charming novelties to major commissions - all of it steeped in history, originally belonging to the movers and shakers of the past, be they royalty, aristocrats, politicians, merchants, heroes, or rogues. (Alan's fancy led him even to silver place mats, woven like Oriental carpets but recently made in Portugal). The apex of the display was the "Lamerie" showcase in the front hall, filled with works by this greatest of 18th century English silversmiths.

Enameled gold snuff boxes deserved a more "treasury" setting. An extraordinary number of these, French, German, Austrian and English, were arranged in drawers in the "Vertu Room" upstairs. One pulled out a drawer, scanned in amazement the rows, and selected a box to handle and admire, much as scholars pull out Chinese scrolls to study. There were many such tantalizing drawers, filled with delightful surprises of the art of the goldworker and enameler of two to three centuries ago.

Look through the catalogue; these objects speak for themselves, as they wait for new owners who will enjoy them as much as the previous ones. It has been a privilege to know and work with Alan over many years and to count him and Simone as friends.

Kevin L. Tierney
Sotheby's New York

Few collectors manage to collect as much as Alan and Simone. Few dealers ever come close to the success of Alan Hartman as a dealer. Collecting and dealing was his greatest hobby and joy. Simone's support for him was boundless.

Alan knew no boundaries and once he started on course continued with great passion. He would phone me daily at 5.32 am New York time from his desk at home and this daily routine continued for 30 years and business turned into a wonderful friendship.

We would discuss many things, but particularly upcoming auctions and his network meant he knew of so many. He would ask me many questions about what I had seen or purchased but whilst a man of a few words our calls talking mostly about business or current world affairs could take between 5 -20 minutes. He was thorough and constantly engaged in pursuit of the next piece. Unlike most dealers he worked around the globe as if it were one country - there were no barriers and definitely no limits.

A visit to New York would be impossible without going to his huge gallery where there was always something worthwhile to buy. There are so many dealers big and small that got their start by going to see him, he dealt with all of them in the same calm and considered way. For those privileged enough a visit to see him at home – normally before work at 8am there was an opportunity to engage with him in the heart of his domain. However, his routine would not alter, and he would leave to go to the gallery before 9 am daily.

Whilst Alan didn't think of himself as a wealthy man, he loved surrounding himself with all these fabulous treasures. Whatever the object, jade, silver, pictures, he had a natural feeling for it all and spending time with him one couldn't help but learn about all the different things he had. Living with it all was part of the Hartman experience.

The auction world in which he bought and sold as well as the dealers that went to him will never see another like him.

Lewis Smith
Koopman Rare Art, London

The 980 Madison Avenue building, where Hartman Galleries was on the left ground floor, and Parke-Bernet entered through the central doorway.

What is a collector? According to Roget's International Thesaurus, a collector may also be an accumulator, a gatherer, a connoisseur, a devotee or a zealot. There are many other words to describe people such as my husband and myself, but all of the above apply as well.
Simone Hartman, in the introduction to their 1996 Jade catalog.

Sotheby's is honored to offer this sale of the collection of Alan and Simone Hartman, continuing a relationship with the Hartmans that goes back over 50 years. Arriving in New York in 1968 from Sotheby's London, to head up the Silver Department at the newly-acquired Parke Bernet Galleries, Kevin Tierney knew Hartman Trading Corporation, the gallery founded by Urban and Hazel Hartman in 1929 and established on 45th Street in the early 1940s. Its extensive inventory included Asian art, silver and objects of vertu, furniture, and carpets. The senior Hartmans themselves were collectors of ceramics, particularly Japanese Satsuma and Victorian porcelain, and in 1943 Urban had published a book of *Porcelain and Pottery Marks*.

Their second son Alan was born in 1930, and as Simone notes, "grew up surrounded by wonderful objects and caught the 'collecting fever' as a child. By the age of 12 he owned his first jade object." Working in the family business was an education in itself, across a range of objects that would later be reflected in Alan's own home. In the late 1960s, "Hartman Galleries" was formed, taking over the premises of the former French & Company at 978 Madison Avenue, immediately next door to Parke Bernet at 980 Madison.

Alan and Simone Hartman, from Art & Antiques "Top 100 Collectors" issue, March, 2003.
The Walrond-Burdett-Coutts wine coolers (lot 86) can be seen on the shelf behind them.

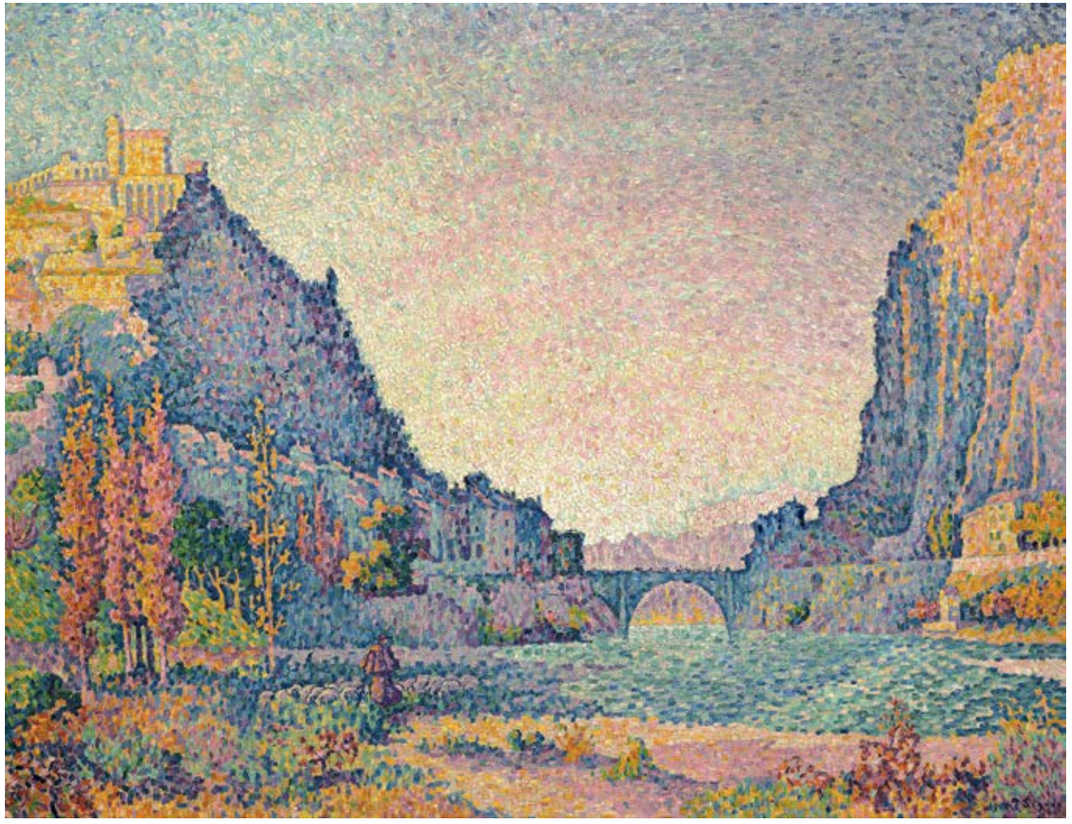
The Hope Cup, cover lot of one of the inventory sales from Hartman Galleries held at Parke Bernet in 1971. It was resold by Sotheby's New York in February 2024, for $2.1 million to the Musée d'Orsay, Paris.

When family differences led to the closing of Hartman Galleries in 1971, Parke Bernet sold their inventory. Alan, now on his own, established Rare Art, Inc., with a focus on Asian art and English, European, and American silver. By 1975 Rare Art had branches in Palm Beach and Dallas. Alan's phenomenal memory – of where he had seen something before, or what was paid for it – was one of many skills that made him a highly effective dealer and a formidable foe in the auction rooms. Alan would later be joined in the business by Hedy Hartman, his daughter from his first marriage. The New York gallery was located at 1050 2nd Avenue, before moving to East 63rd Street in the mid 1990s, and then 515 Madison Avenue.

Shortly after setting up Rare Art, Inc., Alan met the love of his life, Simone, also a life-long New Yorker. They were engaged in 1975, and their wedding cake was crowned by flowers in a Qing dynasty jade vase. It was the beginning of what Simone characterizes as a "fairy tale life," travelling the globe in pursuit of artworks at auctions, dealers, art fairs and private collections. In the mid 1970s they bought their apartment, a duplex in a classic Park Avenue building, which would become the setting for their extensive and varied collections.

For the new space, they began to collect fine art, particularly Impressionist paintings and often acquired from Sotheby's. Starting with a Maximilien Luce and a Rodin in 1975, they acquired a Monet, a Renoir, a Pissaro and a Fantin-Latour in 1978. The following year saw a Toulouse-Lautrec added to the collection, 1980 a Boudin, and 1981 a Signac. A Caillebottte and a Sisley were added in 1984, after which the pace slowed – at least in this category. The fine art was sold in a very successful sale at Bonham's, New York, 14 December 2023.

Asian art was always part of the mix. Porcelains ranged from early Han and Tang figures to magnificent *famille verte* with important Gilded Age provenances, alongside bronzes, enamels, lacquers, and the jades that were a particular love of both Alan and Simone. It was in Asian art that they made some of their earliest museum donations, to the Metropolitan and Brooklyn Museums.



Paul Signac's Sisteron, acquired by the Hartman's in 1981, sold with Bonham's 2024

Altar Bowl, Ming Dynasty, Chenghua period. Gift of Alan and Simone Hartman in 1984 to the Metropolitan Museum (1984.361)

Bronze You Vessel and Lid, 16th – 11th century B.C.E., Gift of Alan and Simone Hartman in 1991 to the Brooklyn Museum (1991.127.3a-b)

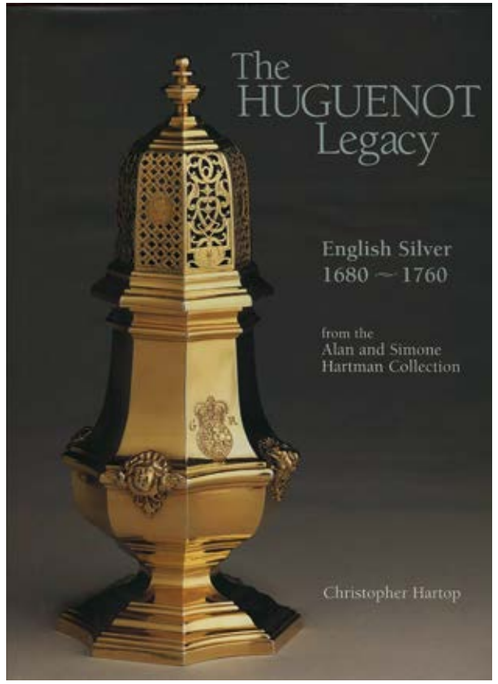
One of a pair of wine coolers, Paul de Lamerie overstruck by Paul Crespin, London, 1727, delivered to the Earl of Chesterfield for his Embassy to The Hague. Sold Sotheby's, London, 1988, and purchased by the Hartmans, but denied an export permit and then bought by the British Government. Sotheby's image.

All through the 1980s Alan and Simone were acquiring silver, buying in 1981 an Archambo basket and in 1984, from the Donald S. Morrison sale at Sotheby's New York, the Franks family salver by Paul de Lamerie. One of their main sources at this time was Spink & Son, London, though true to form Alan would buy anywhere that had a great piece, such as Asprey, S.J. Phillips, or S.J. Shrubsole, as well as Sotheby's and Christie's. In 1988 the Hartmans were the successful bidders at Sotheby's London on the magnificent pair of 1727 wine coolers supplied to the Earl of Chesterfield and marked by Paul de Lamerie overstruck by Paul Crespin. They were blocked from export by the United Kingdom, and are now split between the Victoria & Albert Museum and the National Museum of Scotland. At the Goldsmiths' Hall exhibition of Paul de Lamerie in 1990, where the Hartmans were lenders, Simone was able to overhear the organizer of the show explaining to H.M. Queen Elizabeth II how these coolers had been "saved for the nation."

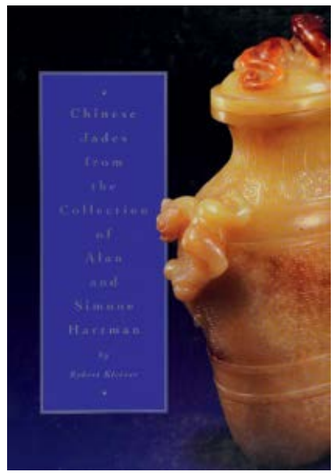
Such disappointments were few, despite Alan and Simone collecting silver in a crowded field that included Arthur Gilbert (whose collection is now at the Victoria & Albert Museum), Jerome and Rita Gans (collection now at the Virginia Museum of Fine Arts), and H.E. Mahdi Al-Tajir (collection sold, with several pieces acquired by the Hartmans). In 1996 a selection of 111 of their more important or representative early pieces were published for the couple in *The Huguenot Legacy: English silver 1680-1760*, by Christopher Hartop. A superb work of scholarship, it was followed by loan exhibitions at several museums including the Cooper-Hewitt, New York, and the Museum of Fine Arts, Boston; in 2001 much of that first silver collection was acquired by the MFA Boston. To properly display it, Alan and Simone endowed several galleries in the museum, which opened in 2013. In October 1999 some of the Hartman's later silver, primarily Regency and George IV pieces, was sold at Christie's New York.

Alongside the silver catalogue, in 1996 the Hartmans published a catalogue of 207 of their Chinese Jades, by Robert Kleiner; the cover of the catalogue featured a yellow jade vase that Alan had acquired in 1957, already a fierce bidder at auction. As with the Silver collection, the print catalogue was followed by museum exhibitions, including at the MFA Boston in 2003. The jade collection was dispersed in two sensational auctions at Christie's, Hong Kong, in November 2006 and November 2007.

Punch Bowl, Paul de Lamerie of London, c. 1719, with the arms of Brownlow. Acquired by the Hartmans from Spink & Son, London, and now at the Museum of Fine Arts, Boston.

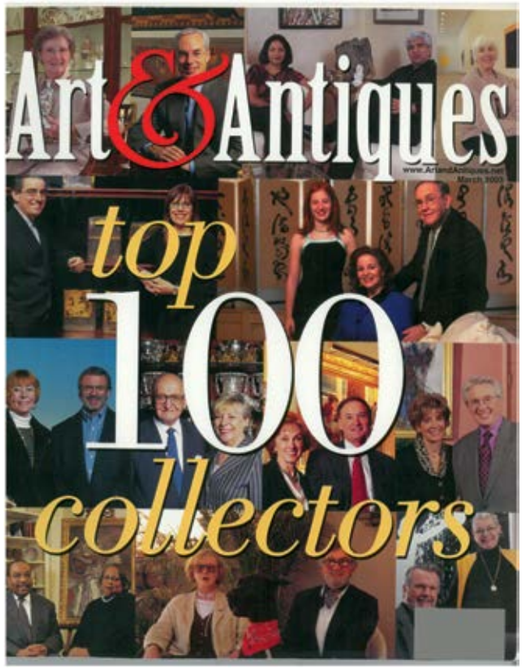


The 1996 private catalogue of the Hartman's early silver, by Christopher Hartop. Most of this collection was acquired by the Museum of Fine Arts, Boston in 2001.



The 1996 private catalogue of the Hartman's Chinese jades, by Robert Kleiner. Most of this collection was sold in 2006-07.

A pair of circular white nephrite screens, Qing Dynasty, Quinlong period, bought separately by the Hartmans and reunited.



Art & Antiques, "Top 100 Collectors," 2003

Although they were featured in Art & Antiques "Top 100 Collectors" in 2003, other of the couple's collections were not as well known to the general public. Visitors to their apartment in the 1990s remember the stunning group of Cartier works, including mystery clocks, displayed across one wall of the drawing room in a huge cabinet fashioned from a Chinese lacquer screen. The collection was shown in *Cartier: The Jeweler's Art* in 1999 at the McClung Museum in Knoxville, Tennessee, but was sold privately shortly thereafter. Alan's collection of silver nutmeg graters was sold in two parts, anonymously, at English auction house Woolley & Wallis in 2005; an example engraved with the Walpole crest set a record for the form at auction. The cameo glass, a small but choice selection, was known only to those who spotted it in the carved cabinet in the front hall on Park Avenue, until being offered here.

No doubt as soon as the silver pieces for *The Huguenot Legacy* left on their museum tour in the mid-1990s, Alan would have begun refilling the cases in their apartment and building the second silver collection. In 1999, for instance, he purchased the superb Gorges Service pieces from the Rosebery sale ("Mentmore II") at Sotheby's London – see lots 254-256. As active as ever internationally, and with a close business relationship with Lewis Smith in London since the early 1990s, Alan and Simone were well-placed to enhance their silver holdings, expanding both the 18th and 19th century portions of the collection. These are the pieces offered here, including a few that returned home, like the Rutland "Marine Service" entrée dishes – sold in 1999, and bought back in 2008. In 2015, several of Hartmans' Storr pieces were featured in Christopher Hartop's book *Art in Industry: the Silver of Paul Storr*, and shown in the accompanying exhibition at Koopman Rare Art in London.

One collection was even more private, as benefitted its intimate scale. The gold boxes were never shown in a museum, and not even displayed in the public rooms of the apartment. Only a select few were invited upstairs, to where Alan would start unlocking cabinets and watch with his quiet amusement as the guest – jaw dropping - slowly took in drawer after drawer of fabulous chased gold, brilliant enamel, and sparkling diamonds. "I like pretty boxes," he would state in his dry way, encompassing by that a stunning selection of the production of Paris, Geneva, Hanau and Berlin in the late 18th and early 19th centuries. Yet another collection of exquisite objects, gathered by Alan's refined and highly-trained eye, for the enjoyment of he and Simone.

John D. Ward
Sotheby's New York

A rock crystal and lacquer pagoda "illusion" clock, Cartier, Paris, c. 1930, formerly in the Hartman collection.

A George II silver nutmeg grater engraved with the Walpole crest, unmarked, c. 1740, formerly in the Hartman collection.

Lot 127 A gold and enamel double-opening 'form' snuff box, Sené & Detalla, Geneva, before 1792-1805

Alan Hartman had an extraordinary feeling for craftsmanship and design. His taste was impeccable, uninfluenced by considerations of fashion or commerciality. His and Simone's gifts to the Museum of Fine Arts, Boston, helped to transform an already distinguished collection of British Silver with what one might term 'the Hartman dimension'.

I will always be so grateful for their generous philanthropic support in bringing the glories of British silver to a wider audience.

Malcolm Rogers
Ann and Graham Gund Director Emeritus of the Museum of Fine Arts, Boston

Over the past three decades, the contributions of Alan and Simone Hartman to the Museum of Fine Arts, Boston, have been enormous. Following a North American tour of their English silver collection between 1996 and 2000, some 220 pieces came to reside in Boston. It is no exaggeration to say that their gifts of silver in 2001 transformed the MFA's already notable collection. The windfall of stunning Rococo design, imposing ambassadorial plate, and other silver by French- and German-trained silversmiths working in London during the first half of the eighteenth century was an ideal complement to the MFA's existing holdings. In Boston, the collection's new home was a magnificent Scottish period room of ca. 1700, originally the dining room of Hamilton Palace, the vast seat of the dukes of Hamilton. A decade later, the room was refitted with new windows, climate control, lighting, and new casework for silver, all thanks to the Hartmans' generosity. In addition, the Hartmans also underwrote the renovation of an entire suite of galleries for British art. Next to the Hamilton Palace room, an elegant Georgian drawing room from the 1740s, closed to the public since the 1970s, was also reinstalled.

Alan and Simone made a great collection of silver even better, while enabling the MFA to display three centuries of British decorative arts in enviable settings that would not have been possible without their support. Few benefactors in the history of the Museum have so dramatically improved our collections as well as the galleries in which they are displayed.

Thomas S. Michie
Senior Curator Emeritus of Decorative Arts and Sculpture, Art of Europe
Museum of Fine Arts, Boston

The Hamilton Palace Dining Room, Museum of Fine Arts, Boston, one of the galleries sponsored by the Hartmans and showing selections from their silver collection.

A PARK AVENUE TREASURY: THE ALAN AND SIMONE HARTMAN COLLECTION SESSION I

NEW YORK
17 JUNE 2024
1 PM
LOTS 1–144

1

□ 1

AN UNUSUAL REGENCY SILVER-GILT THISTLE-FORM CUP, BENJAMIN SMITH II & BENJAMIN SMITH III, LONDON, 1817

cast and chased in the form of a thistle, its stem and leaves,
marked on body and foot
33 oz
935 g
Height 6 ½ in.
16.5 cm

$ 7,000-10,000

2

□ 2

A SILVER LIGHTHOUSE-FORM SPICE COMPENDIUM, ENGLISH OR ENGLISH COLONIAL, CIRCA 1800

the stepped base with four covered spice compartments with gilt interiors, fluted tower enclosing nutmeg grater, crested, *apparently unmarked*
13 oz gross
404 g
Height 8 in.
20.3 cm

$ 3,000-5,000

□ 3

A GEORGE II SILVER OCTOFOIL SALVER, THOMAS FARREN, LONDON, 1730

with lobed border, on four panel feet, engraved with contemporary arms flanked by eagles and open-mouthed lions, satyr mask below, *marked on base*
45 oz
1414 g
Diameter 14 ⅜ in.
36.5 cm

PROVENANCE

Christie's Melbourne, 8 March 2006, lot 735 (part)

Christie's New York, 22 May 2008, lot 223

The arms are those of Lowndes impaling Shales for Richard Lowndes (1706-1775) of Winslow, Buckinghamshire. He married Essex, youngest daughter of Charles Shales in 1730, presumably the occasion at which he acquired this lot, along with the kettle and coffee pot (also marked Thomas Farren, London, 1730) present at the 2006 Christie's Melbourne sale.

A similar octofoil salver by Augustine Courtauld, 1714, was formerly in the Hartman collection, see *Huguenot Legacy*, no. 83.

$ 6,000-8,000

□ 4

A GEORGE III SILVER-GILT VERRIÈRE, RICHARD CARTER, DANIEL SMITH & ROBERT SHARP, LONDON, 1786

with fluted body, Vitruvian scroll rim with flowerheads and husks, *marked on foot rim and with scratch weight No. 4 / 91=17*
91 oz
2830 g
Length over handles 15 ¼ in.
38.7 cm

A similar verrière by these makers also 1786, with arms of John Fitz Gibbon, later Earl of Clare, was sold by Sotheby's, London, 28 February 1974, lot 144 and is illustrated in Vanessa Brett, *Sotheby's Directory of Silver*, 1986, no. 1016, p. 228.

$ 8,000-12,000

□ 5

A GEORGE III SILVER GLOBE-FORM INKSTAND, JOHN ROBINS, LONDON, 1792

the terrestrial globe engraved with continents, longitude and latitude, opening to reveal inkwell, sander, and two miniature pens, *marked on base and two hinged covers*
7 oz 15 dwt gross excluding glass
242.5 g
Height 6 in.
15.2 cm

Globe inkstands were a speciality of John Robins; one with owl finial and Atlas stem was sold at Sotheby's London 24 April 1975, lot 137, another of 1800 with perpetual calendar base, 24 April 1969, lot 170. Both are illustrated in Vanessa Brett, *Sotheby's Directory of Silver* 1986, no.s 136 and 137, p. 233.

$ 3,000-5,000

5

□ 6

AN EARLY GEORGE III SILVER-GILT CREAMER, EMICK ROMER, LONDON, 1766

cast as a nautilus and raised on a dragon, applied with mask under spout, *marked on rim near handle*
8 oz 15 dwt
274 g
Height 4 in.
10.2 cm

This model was popular from about 1720, often unmarked but with some by David Willaume II, see Christie's New York, 27 October 1993, lot 375, and another one of 1721 formerly in the Hartman collection, see *Huguenot Legacy,* no. 67. Phillipa Granville has suggested a possible source for the design in the work of Dutch silversmith Adam van Vianan (1568-1627) as shown by the engravings by Theodor van Kessel, published by Christiaan van Vianen in *Modelles artificielles de divers vaisseaux d'argent*, Utrecht, c. 1650, pp. 10 and 47.

$ 2,500-3,500

6

7

A PAIR OF GEORGE III SILVER WINE COOLERS, PAUL STORR FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1808

of heavy weight, after a model by Paul de Lamerie, cast and chased with rams' heads, scrolls and bunches of grapes below acanthus and palm leaves, cartouches enclosing cast coats-of-arms, cherubs and floral festoons, applied scroll handles and entwined strap and bead borders, with detachable rims and liners each engraved with crests, *fully marked, the bases stamped RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIÆ LONDINI FERCERUNT*, numbered 1 and 2
325 oz
10108 g
Height 10 ⅛ in.
25.6 cm

PROVENANCE

Sir Hew Dalrymple-Hamilton 4th Bt., and thence by descent

Sold Sotheby's, London, 16 October 1975, lot 200

Property of a Private Continental Collection

Sotheby's London, 7 July 2009, lot 25

LITERATURE

Ellenor Alcorn, *Beyond the Maker's Mark: Paul de Lamerie Silver in the Cahn Collection*. Cambridge: John Adamson, 2006, p. 115.

Christopher Hartop, *Art in Industry: The Silver of Paul Storr*. Cambridge: John Adamson for Koopman Rare Art, 2015, fig. 88, p. 84.

The arms are those of Sir Hew Dalrymple-Hamilton 4th Bt. of North Berwick, co. Haddington, and Bargeny, Aryshire. He was born on 3 January 1774, the eldest son of Sir Hew Dalrymple-Hamilton 3rd Bt., and his wife Janet, daughter of William Duff of Crombie. He succeeded to the title in February 1800 and less than three months later married the Hon. Jane Duncan (d. Paris, 1852), the eldest daughter of Admiral Adam Duncan, 1st Viscount Duncan of Camperdown. 'In her youth she was reckoned one of the most beautiful women of her day, and attracted much admiration when, resting on the arm of her stately and gallant father, she appeared in the royal procession which went to St. Paul's after the battle of Camperdown [11 October 1797] to give thanks for the great naval victories' (*The Gentleman's Magazine*, London, April 1852, p. 430).

Sir Hew, MP for various Scottish constituencies between 1795 and 1826, was in litigation ('the great Bargany cause,' begun in 1793 by his father) with the Hon. Marianne Mackay Hamilton Fullarton, eldest daughter of the 5th Baron Reay, a distant kinswoman, over the entail of the Bargany Castle Estate in Ayrshire. After 32 years the case was finally settled in June 1825 in Sir Hew's favour whereupon North Berwick erupted in scenes of jubilation. The family still owns Bargany, where the 3rd baronet made many improvements and additions to the house and gardens. Sir Hew also patronised the royal goldsmiths Rundell, Bridge & Rundell from whom he purchased between about 1806 and 1808 a silver dinner service and other items. Part of the collection, including the present coolers, was sold at Sotheby's, London, on 16 October 1975 (lots 191-200), and yet more at Sotheby's, London, on 5 June 1997 (lots 76-80). He died 23 February 1834.

As has been observed by Ellenor Alcorn (see Literature), these coolers are the earliest known copies of original 18th century examples bearing the mark of Paul de Lamerie, of which at least one pair has survived. The latter, struck with the date letter for 1749/50, are engraved at a later date with the arms of Francis, 3rd Duke of Bridgewater (1736-1803). It is clear that by the first years of the 19th Century the London trade in old silver was in a very flourishing condition, when Garrard's (commercially descended from George Wickes) and Rundell, Bridge & Rundell were among the leading dealers. It was at this moment, however, that demand began to outstrip supply; to judge from surviving pieces it was between 1806 and 1808 that newly made silver in retrospective styles began to appear for the first time, not as some special order anomaly but as various goldsmiths' deliberate policy. By 1809 the manufacture in London of high quality reproduction silver, or pieces that were inspired by old silver and silver-gilt plate, was in full swing.

$ 60,000-90,000

Sir Hew Dalrymple, attributed to Sir William Beechy.

Jane Dalrymple-Hamilton, by J.S. Agar, after Anne Mee, published 1812.

8

8 (Detail)

□ 8

A GOLD AND ENAMEL SNUFF BOX, PROBABLY ENGLISH, MID-EIGHTEENTH CENTURY

circular, the lid chased in high relief with a putto against rose foliage, reclining on a scroll, within boldly-chased *rocailles*, shells and further scrollwork, on a *sablé* ground, the sides chased with a squirrel eating nuts, a fox, a boar, a snail and and other amusing animals divided by trees or fallen flower baskets, plain gold base, the interior of the lid set with an oval enamel miniature painted with a lady in masquerade dress, probably by Christian Friedrich Zincke, *apparently unmarked*
Diameter 2 5/8 in.
6.9 cm

Born in Dresden as the son of a goldsmith, Christian Friedrich Zincke studied with the Dresden painter Heinrich Christoph Fehling (1657–1725). In 1706, he moved to England following the invitation of the Swedish enamelist Charles Boit (1662–1727) to collaborate on a large commemorative enamel painting for the Battle of Blenheim, which was never completed. After Boit's departure for France in 1714, Zincke became the leading painter in miniatures in England. As such, George II (1683–1760) and Frederick, Prince of Wales (1707–1751) were among his influential patrons; the latter appointed him as cabinet painter in 1732. Zincke's eyesight began to trouble him in 1725, leading to fewer works in the later part of his life. He died in London in 1767.

$ 4,000-6,000

□ 9

A CHASED GOLD SNUFF BOX, PROBABLY ENGLISH, CIRCA 1740

cartouche-shaped, the lid chased in high relief with a young couple playing music in a landscape, framed by chased rocailles and bold scrolls, the baluster sides and stepped base similarly decorated, *apparently unmarked,* in modern red leather case
Length 2 5/8 in.
6.9 cm

$ 3,000-5,000

9

10

10 (Detail)

□ 10

A TWO-COLORED GOLD AND ENAMEL SNUFF BOX, JEAN-FRANÇOIS DODARD, PARIS, 1765

oval, the lid centered with a chased sunflower within an *entrelac* frame on a *sablé* ground, surrounded by chased and polished bands of varying height within a lemon gold laurel frame, the sides further decorated with chased vase-shaped dividers, the interior of the lid later set with an oval enamel miniature of an elderly lady wearing a dark veil, *maker's mark, discharge mark of Jean Jacques Prévost, Paris date letter B for 1765*
Length 3 1/2 in.
9.1 cm

PROVENANCE

Christie's Geneva, 19 May 1998, lot 242;

Christie's London, 10 June 2010, lot 289

$ 6,000-8,000

□ 11

A GOLD-MOUNTED GLASS AND TORTOISESHELL BONBONNIERE, JEAN FRANÇOIS DELANOY, PARIS, 1784-1789

circular, all sides inset with *macédonie* glass panels, the gold mounts chased with flower and bead borders, tortoiseshell lining, *maker's mark, charge and discharge mark for Henri Clavel (1782-1789), Paris date letter P with illegible number*
Diameter 2 7/8 in.
7.3 cm

The *garnisseur* Jean-François Delanoy was the son of a master and member of a large family of Paris goldsmiths of whom at least five worked as *sertisseurs,* specialists in setting and mounting. He entered his mark in 1785, sponsored by N.J. Maugier, and is recorded as working in the rues St-Martin and St-Denis until 1793.

◉ **$ 5,000-7,000**

11

12

12

A LARGE THREE-COLOR GOLD AND ENAMEL SNUFF BOX, IN PARIS EIGHTEENTH CENTURY TASTE

rectangular, the lid set with an oval *en grisaille* enamel plaque of three putti frolicking with a goat on marble steps, crowned by a chased ribbon-tied flower garland, on a polished ground, in an outer frame of intertwined bands and yellow gold leaves, the sides similarly decorated, the base chased with a central oval medallion of three figures at the grape harvest on a *sablé* ground, the interior of the base engraved with a modern presentation inscription reading: *Alle mie Silvie / Papa & Danilo / 17-10-06*, *French prestige marks*
Length 3 1/8 in.
8 cm

$ 15,000-20,000

□ 13

A THREE-COLORED GOLD SNUFF BOX, NICOLAS-AUGUSTIN DELIONS, PARIS, 1773

elongated oval, the lid centred with a chased medallion of a gardener with a flower basket, a dog by her side, with architectural elements in the background, surrounded by a polished gold ground, within chased roses and lemon gold border, the sides and base chased with roundels of trophies of love, gardening or music, divided by pedestals, *maker's mark, charge and discharge mark of Julien Alaterre, Paris date letter K for 1773*
Length 3 in.
7.5 cm

Nicolas-Augustin Delions was the son of the renowned Paris gold box maker Nicolas Delions who sponsored the former when he became master in 1759. Nicolas-Augustin Delions was active until the late 1770s before passing away in 1785. While his father seems to have specialized in varicolored gold boxes, in alignment with the fashion at the time, the son worked both in varicolored gold and in enamel (see for example a gold and *paillon* enamel snuff box dated 1776, sold Sotheby's Geneva, 15 November 2022, lot 1208).

$ 4,000-6,000

13

14

14

A THREE-COLORED GOLD AND ENAMEL SNUFF BOX, IN PARIS EIGHTEENTH CENTURY TASTE

rectangular with cut corners, the lid applied with an oval enamel miniature of fishermen at work in a riverscape against rockery, in a chased gold frame, surrounded by translucent champagne-colored enamel painted with trees imitating moss agate, on a reeded engine-turned ground, within opaque white enamel bands flanking a chased laurel border, the sides and base similarly decorated with faux moss agate panels, *French prestige marks including maker's mark of Charles Le Bastier, charge mark of Jean-Baptiste Fouache and a Paris date letter N*
Length 3 in.
7.6 cm

PROVENANCE

Baron Carl Mayer von Rothschild, Frankfurt (1788-1886);

thence by descent to Emma Louise Rothschild, his daughter and later Lady Rothschild (1844-1935), wife of Nathaniel, 1st Baron Rothschild (1840-1915);

thence by descent;

Sotheby's London, *Treasures from the Rothschild Collection: Property of the late Nathaniel Mayer Victor, 3rd Lord Rothschild*, 12 December 2003, lot 55

LITERATURE

Verzeichnis der Freiherrlich Carl von Rothschild'schen Sammlung, Untermainquai No. 15, Frankfurt am Main, 1885, no. 207

$ 15,000-20,000

□ 15

A GOLD AND ENAMEL SNUFF BOX, FRÈRES SOUCHAY, HANAU, CIRCA 1785

circular, all sides decorated in dark brown enamel imitating moss agate, surrounded by translucent champagne-colored enamel over concentric engine-turning, within a frame of blue enamel beads on a white ground, the outer chased leaf and floral borders picked out in green and red on a *sablé* ground, *Hanau marks including maker's mark FS crowned, 'Alaterre' rosette and date letter K, Hanau bird's head control mark for 19ct gold, post-1918 French control marks*
Diameter 2 7/8 in.
7.4 cm

For a note on the maker, see lot 265 in this sale.

$ 5,000-7,000

15

16

□ 16

A GOLD AND ENAMEL SNUFF BOX, PARIS, 1776

circular, all sides decorated in translucent pale grey enamel over concentric chevron engine-turning within borders of red enamel bands alternating with opaque turquoise beads, on a *sablé* ground, *rubbed charge mark of Jean Baptiste Fouache (1774-1780), Paris date letter N for 1776, later control marks*
Diameter 2 ¼ in.
5.9 cm

$ 3,000-5,000

17

□ 17

A GOLD AND ENAMEL SNUFF BOX, LES FRÈRES TOUSSAINT, HANAU, CIRCA 1775

oval, all sides decorated in translucent scarlet enamel over pellet and reeded engine-turning within pale blue and white enamel *entrelac* borders, alternating with bands of red flowers and green leaves, *maker's mark, 'Alaterre' rosette, date letter K, Hanau bird's head control mark for 19ct gold, later French control marks*
Length 2 ½ in.
6.5 cm

$ 4,000-6,000

18

□ 18

A GOLD AND ENAMEL SNUFF BOX, PIERRE-FRANÇOIS-MATHIS DE BEAULIEU, PARIS, 1781

elongated oval, all sides decorated in translucent steel blue enamel over reeded engine-turning scattered with pellets, within green and white enamel *entrelac* borders, *maker's mark, first set of charge and discharge mark of Henri Clavel, Paris date letter S, erased later French control mark*
Length 3 ¾ in.
9.5 cm

Pierre-François-Mathis de Beaulieu was apprenticed to the celebrated Parisian goldsmith, Jean George, in 1752 and became master in 1768, sponsored by Ange-Joseph Aubert, future *joaillier du roi*. Beaulieu took over his former master's business on the Quai des Orfèvres, by marrying Jean George's widow, Jeanne-Françoise Texier. The association was famed for gold boxes and supplied many distinguished clients including Madame du Barry who paid 7,400 livres for '*une tabatière et un souvenir*' in 1771. Although the 'Veuve George Beaulieu', as she was known, died in 1786, Beaulieu is recorded as remaining in business until 1791.

$ 8,000-12,000

□ 19

A GOLD AND ENAMEL SNUFF BOX, MAKER'S MARK AI, PROBABLY GENEVA, CIRCA 1790

circular, all sides decorated with star *paillons and* crescent moons on a dark blue enamel ground, framed by chased and enameled floral borders on a *sablé* ground, in leather case, *maker's mark AI crowned incuse within crossed branches*
Diameter 3 in.
7.6 cm

$ 5,000-7,000

19

20

□ 20

A GOLD AND ENAMEL SNUFF BOX, LES FRÈRES TOUSSAINT, HANAU, CIRCA 1780

elongated oval, all sides decorated in translucent saffron enamel over chevron engine-turning, surrounded by an enameled white bead border with pale blue forget-me-nots and green leaves, *Hanau marks including maker's mark, 'Alaterre' rosette and date letter, Hanau bird's head control mark for 19ct gold,*
Length 3 in.
7.5 cm

PROVENANCE
Christie's London, 27 November 2007, lot 28

$ 3,000-5,000

□ 21

A GOLD AND ENAMEL SNUFF BOX, CLAUDE-FRANÇOIS THIERRY, PARIS, 1782

elongated oval, all sides decorated in dark green, gold and tiny red *paillons* forming a peacock feather pattern, within chased foliate borders enameled in translucent green within scattered white and translucent red enamel beads, the sides further chased with stylized curtain-hung dividers, *maker's mark, second charge and discharge mark of Henri Clavel (1782-1789), Paris date letter t, later 'hibou' control marks*
Length 3 ½ in.
8.9 cm

Claude-François Thierry is first recorded as an apprentice to Jean-Louis Morel on 3 October 1761. In 1775, he was recorded as based on the Pont au Change, endorsed by his master Jean-Louis Morel and using his own registered hallmark composed of his initials and a pomegranate as a *différent*. The records indicate he remained at Pont au Change until 1785, before moving to Rue Haute Vannerie from 1787 to 1790, and Rue de la Lanterne from 1791 to 1793.

$ 8,000-12,000

21

22

22

A GOLD AND ENAMEL SNUFF BOX, JOSEPH ETIENNE BLERZY, PARIS, 1779

oval, the lid applied with an enamel plaque painted with a figurative allegory of love, within an opalescent pale pink half bead enamel border, on a bright *Pompadour* pink enamel ground with translucent green borders, the sides and lid similarly decorated, *rubbed maker's mark, charge and discharge marks of Jean Baptiste Fouache, Paris date letter Q, the left rim numbered: 863, later French control marks*
Length 2 ¾ in.
7 cm

On 27 February 1750, Joseph-Etienne Blerzy became apprentice to François-Joachim Aubert, a goldsmith who had specialised in mounting tortoiseshell and lacquer snuff boxes. Aubert also acted as sponsor in 1768 when Blerzy became master, from the Pont au Change. His shop remained on the bridge until 1785 when all the houses were destroyed in order to widen the road. Blerzy subsequently moved to the rue de la Monnaie 41, and sometime before 1798 to the rue du Coq St. Honoré where he is recorded in the *Almanach de Commerce* in 1806 with his brother Etienne-Lucien. Blerzy was one of the most accomplished late eighteenth century Parisian gold box makers, and examples made during his long career can be found in most of the major museum collections for decorative arts, such as the Gilbert Collection in the Victoria & Albert Museum (e. g. inv. no LOAN:GILBERT.1030-2008, for a similar example in lilac enamel).
For another *Pompadour* pink enamel snuff box by Blerzy, formerly in the collection of Mayer Carl Freiherr von Rothschild (1820 -1886), see Christie's London, 22 September 2022, lot 159.

$ 10,000-15,000

23

A GOLD, ENAMEL AND IVORY BOÎTE-À-MINIATURE, JOSEPH ETIENNE BLERZY, PARIS, 1781

oval, the lid set with an oval portrait miniature of a gentleman wearing a powdered wig and gold-trimmed blue overcoat, painted on ivory, on a blue and white vermiculated enamel ground over *moiré* engine-turning, framed by a border of opalescent white beads alternating with green enamel quatrefoils, the sides and base similarly decorated, *maker's mark, first set of charge and discharge mark of Henri Clavel, Paris date letter S for 1781, left rim numbered: 198*
Length 3⅜ in.
8.4 cm

The present lot is a rare example of a *vermiculé* enamel decoration in shades of blue, as opposed to the more common color combination of purple vermiculation with an opalescent pink ground or pale pink and white (see a pink example, also dated 1781/82, in the Musée du Louvre: Serge Grandjean, *Catalogue des tabatières, boîtes et étuis des XVIIIe et XIXe siècles du musée du Louvre'*, Paris, 1981, no. 37, p. 54). The vermiculated pattern was a hugely popular and equally short-lived fashion for gold boxes made in Paris between 1781 and 1783. Although the trailblazer for this distinct pattern in enamel was probably Joseph-Etienne Blerzy, one of the most prolific and accomplished late eighteenth century Parisian *bijoutiers,* this type of decoration was in fact first used at the porcelain factory of Sèvres about two decades prior. One of the earliest examples is a jardinière from 1760, now located in the Petit Palais in Paris, its sides covered in a delicately *'bleu lapis vermiculé* on a pink ground (Marcelle Brunet, Tamara Préaud, *Sèvres. Des origins à nos jours*, Fribourg, 1978, nr. 106, p. 159, inv. Tuck 96). The fashion did not last particularly long for Sèvres pieces either, nonetheless it is another example of the exchange of ideas between the category of ceramics and objects of vertu in the eighteenth century, partially fueled by painters working in both materials.

◉ **$ 12,000-18,000**

23

24

24

A GOLD AND ENAMEL SNUFF BOX, JEAN JOSEPH BARRIÈRE, PARIS, 1781/1782

oval, the lid applied with an enamel plaque after Charles Grignion's engraving *Telemachus, in the Desert of Oasis, is consoled by Termosiris a Priest of Apollo* (1774) from the *The Adventures of Telemachus*, within a brightly... colored enamel frame on a tobacco-colored translucent enamel ground over wavy and pellet engine-turning, the sides similarly decorated with chased bead-hung vases as dividers and a further green *entrelac* border, *maker's mark, charge and discharge marks of Henri Clavel (1780-1782), Paris date letters s (side and base) and t (lid lining) for 1781/1782*
Width 3 ⅜ in.
8.5 cm

The distinct tobacco color of the enamel chosen for this box by Barrière was another very popular trend among the most fashionable Parisians and, correspondingly, their gold box makers in the last quarter of the eighteenth century, which was *en vogue* for a season or two. For another gold box in the same translucent tobacco color which would match the gentleman's attire, also dated 1781/1782 and made by the prolific Joseph Etienne Blerzy, see the Metropolitan Museum of Art, acc. no. 1975.1.1544.

Jean-Joseph Barrière became master in 1763, sponsored by Henri Delobel. He worked on the pont-Notre-Dame until 1786 when his shop and dwelling were pulled down during the reconstruction of the bridge; then moving to the rue Coq Saint-Honoré where he is recorded until the Terror in 1793. Barrière was one of the more productive Parisian goldsmiths: the Louvre owns ten examples of his work; Fürst Carl Anselm von Thurn und Taxis's collection of gold boxes, largely bought at the time of manufacture, contained eight (Lorenz Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis,* Munich, 2007, nos. 7, 8, 15, 16, 20, 21, 22 and 25).

$ 12,000-18,000

Telemachus in the desert of oasis is consoled by termisoris, high priest of Apollo, engraving by C. Grignion after an illustration by C. Monnet, 1778 © Florilegius/Bridgeman Images

25

25 (Detail)

□ 25

A GOLD AND ENAMEL DOUBLE-OPENING BOÎTE-À-ROUGE ET À MOUCHES, PAUL NICOLAS MENIÈRE, PARIS, 1777

rectangular, all sides decorated in mauve translucent enamel over wavy engine-turning, within red and green translucent enamel borders, the interior fitted with a rouge compartment with a hinged enamel lid and a gold brush, the hinged base with an additional shallow compartment, the front rim engraved: *Meniere Bijoutier du Roy a Paris*, *maker's mark, charge and discharge marks of Jean Baptiste Fouache (1774-1780), Paris date letter O for 1777/78,* in later fitted case
Length 2 ¼ in.
5.6 cm

PROVENANCE

Sotheby's New York, *Property from the Collections of Hanns and Elisabeth Weinberg and the Antique Company of New York,* 10 November 2006, lot 155

Boites-à-rouge et à mouches, small precious containers to contain patches and rouge such as the present lot, were often of compact rectangular shape and divided into a main compartment with two smaller ones to hold rouge and cream or salve, while the base was often hinged, revealing a more shallow compartment to keep the *mouches*. These gummed taffeta or mole skin patches were applied by both the lady and the gentleman in the eighteenth century; erroneously believed to be of small circular shape, they were in fact just as often crescent moon shaped, star-shaped, or designed as tiny lady birds and other, far more bizarre shapes to draw additional attention to one's face.

According to De Resbecq's *Bibliothèque des Dames* (Amsterdam, 1765), the main types of emphasizing one's certain characteristics were *La Passionnée,* the passionate, who wore it at the corner of the eye; *La Majestueuse*, the stately, to the centre of their forehead; *la Silencieuse*, the quieter one, between mouth and chin; the one longing to be kissed, *La Baiseuse*, wearing it at the corner of her mouth. There was of course also the practical aspect of using the patch to hide a spot, employed by *La Receleuse.* (A.K. Snowman, *Eighteenth Century Gold Boxes of Europe,* London, 1990, p. 40).

$ 5,000-7,000

□ 26

A GOLD, ENAMEL, TORTOISESHELL AND IVORY BOÎTE-À-MINIATURE, P. SIMON, PARIS, CIRCA 1815

rectangular with cut corners, the lid set with an oval ivory portrait miniature of Marie-Louise, Duchess of Parma and Empress of the French, signed and dated 'Bordes 1815' to lower left, in a gold frame within chased scrollwork and outer dark blue enamel rim, the tortoiseshell body lined in gold, *maker's mark, Paris bear's head troisieme titre, Paris grosse garantie 1819-1838, later French control marks,*
with modern red leather case
Length 3 ⅛ in.
7.9 cm

PROVENANCE

Collection Giuseppe Rossi;

sold Sotheby's, London, 10 March 1999, *The Porcelain, Paintings, Silver and Decorative Arts, From the Estate of the late Giuseppe Rossi, Vol. IV,* lot 915;

Sotheby's New York, *Property from the Collection of Carl de Santis,* 4 November 2011, lot 234

The portrait miniature painter Joseph Bordes, born in Toulon, exhibited at the Paris Salon between 1808 and 1835. His sitters included General Bertrand and Joachim Murat, King of Naples, among others.

The goldsmith P. Simon entered his mark as a *'bijoutier-garnisseur: la boîte ronde de forme et toute la garniture'* in 1810-11 and is recorded at 172 rue St-Martin in 1812 and 22 rue Bourg-l'Abbé in 1818. For examples of tortoiseshell portrait snuff boxes with mounts by Simon, see Sotheby's Zurich, 14 November 1979, lot 227, and Serge Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, no. 370. The Pierre Simon, *'tabletier-garnisseur'* who entered a mark with the same *différent* and from the same address on 14 June 1841 (erased in 1849) was, presumably, a son. For further details, see Arminjon et al, *Dictionnaire des poinçons de fabricants d'ouvrages d'or et d'argent, 1798-1875*, Paris, 1991-1994, nos. 3085 (vol. I) and 3558 (vol.II).

$ 8,000-12,000

26

□ 27

A TWO-COLORED GOLD AND IVORY PORTRAIT PRESENTATION SNUFF BOX, JOHN NORTHAM, LONDON, 1807

rectangular, the lid later set with a circular portrait miniature of Margaret Power, Countess of Blessington (1789-1849), after Sir Thomas Lawrence, painted on ivory, in a rose gold locket frame, surrounded by scrolling foliage on a *sablé* ground, within chased yellow gold borders, the base and sides similarly decorated, *fully hallmarked*
Width 3 ⅜ in.
8.4 cm

$ 8,000-12,000

27

28

□ 28

A GOLD AND IVORY BOÎTE-À-MINIATURE, MOULINIÉ & BAUTTE, GENEVA, 1804-1807

oval, the lid centered by a glazed oval portrait miniature of two gentlemen with powdered wigs, the left possibly the Duc de Choiseul, in a pale blue waistcoat, decorated with the blue sash and breast-star of the Royal French Order of the Holy Ghost, a cleric to his side, painted on ivory, surrounded by chased gold scrollwork on a *sablé* ground, the sides and base with wavy horizontal engine-turned panels within Greek key and foliate borders, anthemia dividers, *maker's mark*, *departmental petite garantie 1798-1809, later French control marks*
Width 3 5/16 in.
8.4 cm

PROVENANCE

Mak van Waay, Amsterdam, 24-25 May 1966, lot 2763;

The Collection of Dr Anton C. R. Dreesmann (inventory no. F-21);

Christie's London, *The Dr Anton C.R. Dreesmann Collection Gold Boxes, Objects of Vertu*, 11 April 2002, lot 805

The MB mark with a key in between in a vertical lozenge which can be found on the present lot is a variation of the mark used by the famous *bijoutier* Jean-François Baute (1772-1837). He was the son of the Genevois enameller Abraham Baute and his wife Marie Anne Mare and baptised at the church of St. Gervais in Geneva on 13 April 1773. On 19 May 1789, Jean-François began to work as an apprentice for the *monteurs de boîte* Jacques-Dauphin Moulinié and Jean-François Blanchot, who had registered a joint company in 1796, stating it had already been in existence for three years. Baute's apprenticeship at Moulinié & Blanchot was the beginning of a long and fruitful partnership which led the young Baute to become one of the leading goldsmiths and *bijoutiers* of Geneva (see also lot 159 in this sale).

The word *Bijoutier* has no satisfactory equivalent in English because it comprises a goldsmith, a jeweller, a small-worker and often an enameller (Julia Clarke, 'The Geneva Fabrique: Watch case makers to enamel painters', in: Ian White and Julia Clarke [eds.], *The Majesty of the Chinese Market Watch* [London: Antiquarian Horological Society, 2019], pp.69-93, p.69) In Hanau it was also sometimes used as the short form of *Bijouterie-Fabrikant,* signifying a retailer as well as all of the above.

◉ **$ 7,000-10,000**

29

□ 29

A GOLD, ENAMEL AND TORTOISESHELL REGENCY PRESENTATION SNUFF BOX, LONDON, 1811, POSSIBLY RETAILED BY RUNDELL, BRIDGE AND RUNDELL

circular, the hinged lid set with a gilt medallion cast and chased with a profile portrait of King George IV (1762-1830) when Prince Regent, in profile to the right, within a *taille d'épargne* translucent blue enamel and gold frame inscribed 'GEORGIUS BRITANNICUS REGENS PRINCEPS WALLIAE', surrounded by chased scrolling foliage, under glass, the outer border chased with acorns, the waisted sides with a further chased border centered with a scrollwork and shell thumbpiece, gold-lining, the medallion signed *'ROUW CER. EFT / BARBER EXC.'*
Diameter 3 1/2 in.
9 cm

Another box with the same portrait medallion and with the same signature of Rouw and Barber belongs to the collection of the British Museum, (Ms. no. 1978, 1002.228, HG.228).

Peter Rouw (1770-1852) a noted wax-modeller was of Flemish origin and trained at the Royal Academy Schools in 1788. He exhibited at the Royal Academy from 1787 to 1840 and was appointed Sculptor and Modeller to the Prince of Wales in 1807. Rouw also exhibited a collection of wax portraits at the Great Exhibition in 1851. Barber's signature appears on the medal of the Prince commemorating the Treaty of Paris of 1814 but the identity of the modeller previously remained unknown.

It seems probable that the present box may have been made by the firm Rundell, Bridge & Rundell, who were *Gold and Silversmiths to the Crown* and were the most prominent firm of goldsmiths in Regency London, with both Paul Storr and Benjamin Smith working for them. Several boxes described as being made of both gold and tortoiseshell and set with a 'cameo' of the Prince Regent were purchased from Rundell, Bridge & Rundell between 1814 and 1815, the bills for which can be found in the Royal Archives, Windsor Castle (RA 25871-3 and 25886).

◉ **$ 5,000-7,000**

□ 30

A GEORGE III SILVER-GILT INKSTAND, DIGBY SCOTT & BENJAMIN SMITH, LONDON, 1805

elongated octagonal on four panel feet decorated with flowerheads and anthemion, fitted with three covered pots decorated with acanthus on matted ground and fitted with silver-rimmed fluted glass liners, *fully marked*
62 oz excluding glass
1,934 g
Length 12 ⅜ in.
31.4 cm

PROVENANCE

Property of an American Collector

Christie's London, 15 June 2004, lot 26

The design of the present lot can be compared to an inkstand commissioned by George III, marked for Wakelin and Taylor, London, 1790 (Clayton, M.; *The Collector's Dictionary of the Silver and Gold of Great Britain and North America;* 1971; p.216 fig.312). Despite certain differences the influence is clear, and an 1803 example also by Scott and Smith may be seen (Vanessa Brett, *The Sotheby's Directory of Silver*, 1986, p.248 fig.1115) which more closely follows the form of the Wakelin and Taylor inkstand. Both this and the Wakelin and Taylor example have Royal presentation inscriptions.

$ 6,000-9,000

31

□ 31

THREE AMERICAN 14K GOLD PHOTOGRAPH FRAMES, TIFFANY & CO., NEW YORK, 20TH CENTURY

all rectangular, comprising a large 18 karat gold frame with molded borders, mahogany back with gold strut, *numbered 19629-10739*; another similar 14 karat, *numbered 54646*, circa 1950; and a smaller frame, also 14 karat, plain, engraved with a small coat of arms and monogram, *numbered 18726-17763*, circa 1910, *all marked on bases*
18k weight: 5 oz 15 dwt; 178.8 g (frames only)
14k weight: 8 oz 4 dwt; 255 g (frames only)
Heights 6 ¼ in. to 8 ¼ in.
16.5 cm to 21 cm

$ 18,000-22,000

32

FOUR LARGE AMERICAN 18 KARAT AND 14 KARAT GOLD PHOTOGRAPH FRAMES, TIFFANY & CO., NEW YORK, 20TH CENTURY

all rectangular with molded borders, comprising a large example 18 karat, mahogany back with gold strut, *numbered 37822*, circa 1920; another 18 karat, also with mahogany back with gold strut, *numbered 21772 -10157*, circa 1931; a third 14 karat, also with mahogany back with gold strut, *numbered 54374*, circa 1920; the fourth 14 karat, with gold- mounted mahogany strut, *numbered 22574-9020*, circa 1938, *all marked on bases*
18k weight: 18 oz; 559.8 g (frames only)
14k weight: 10 oz 8 dwt; 335.9 g (frames only)
Heights 8 ⅜ in. to 10 ⅝ in.
21.3 cm to 27 cm

$ 40,000-60,000

32

33

34

35

33

AN AMERICAN 14 KARAT GOLD TWO-HANDLED CUP AND COVER, BLACK, STARR & FROST, NEW YORK, MID-20TH CENTURY

in Georgian style, with molded borders, *marked on base*
11 oz 10 dwt
367 g
Height 7 5/8 in.
19.4 cm

$ 14,000-16,000

34

A SET OF FOUR 18 KARAT GOLD CANDLESTICKS, 20TH CENTURY

in George III style, partly fluted and with beaded borders, *marked on base rims with pseudo marks and 750 stamp*
35 oz
1088.5 g
Height 7 1/2 in.
19.1 cm

$ 55,000-65,000

□ 35

TWO MATCHING AMERICAN SILVER AND 14 KARAT GOLD DOUBLE VASES, CIRCA 1900

in Japanese style, acid-etched with prunus, the base rims with strapwork enclosing stylized lotuses, one with stylized initials *KE*, *marked on bases, one maker's mark JW, the other Sweetser & Co., New York*
102 oz
3172 g
Height 16 in.
40.6 cm

$ 3,000-5,000

□ 36

THE ROYAL SOCIETY: A GEORGE II SILVER-GILT EWER AND BASIN, GEORGE WICKES, LONDON, 1744

both engraved with contemporary arms and Latin inscriptions, ewer with grotesque mask under spout, the dolphin handle with lion mask terminal, *marked on base of basin, ewer unmarked*
77 oz
2,408 g
Length of basin 14 in.; Height of ewer 11 in.
35.6 cm; 27.9 cm

PROVENANCE

Probably Frederick, Prince of Wales (1707-1751);

Presumably sold after his death by his wife Princess Augusta (d. 1772).

Purchased by the Royal Society for presentation to James West Esq. in 1768

Partridge, London, 1994

Collection of Lord Harris of Peckham, sold

Christie's, London, 25 November 2008, lot 38

LITERATURE

George Wickes Gentleman's Ledger, The Victoria and Albert Museum, vol. II, 1742-1749, folio 176 as:

1744 - May 3 *To a Silver Gilt Bason & Ewer 78 4 14/2 55 8*

To graving 2 coats 2 2 / To a case 1 5

The Royal Society, Minutes of the Council, Vol. V, 6 December, 1768, folio 363-364; Vol. VI, 7 January 1769, folio1.

T. Schroder, ed., *Silver at Partridge, Recent Acquisitions*, London, 1994, p. 22-23 and front cover, no. 15.

The arms are those of the Royal Society. The inscription reads *'S. Regal Londini Jacobo West Arm. ob Quasturum bene et fideliter gestam d. D.'* which may be translated as, *'The Royal Society of London presented this as a gift to James West Esquire for the good and faithful conduct of his fellowship.'*

The fact that this ewer was marked in 1744 indicated that the Royal Society was presenting in 1768 a second-hand piece of plate. This ewer and basin have been linked with the entry in Wickes' Ledger for 1744, for a gilt ewer and basin, acquired by Wickes' highly important patron Frederick, Prince of Wales.

On 27 October, 1768 James West was made vice president of the Royal Society. The Minutes of Council of 6 December, folio 363-4, note:

'A motion was made and seconded that.. a present should be made to James West Esqr of a piece of plate of the value of twenty-five Guineas, with the Arms of the Society engraved upon it.

The Minutes of Council of 7 JULY 1769 go on to say:

'The Treasurer showed the council the piece of plate intended for the present of the late Treasurer. (in pursuance of an Order of Council on Decr 6 1768) being - a bason [sic] and ewer of the weight of 78 ounces, with the Arms of the Society engraved on it, and the inscription as directed.'

West (1703-1772) was a politician and antiquary. He married Sarah Stevens in 1738 and was MP for St Albans 1741-1768 and for Boroughbridge, Yorkshire, until 1772. He was elected a Fellow both of the Society of Antiquaries and of the Royal Society in 1726 while still a student of the law, and acted as the Royal Society's treasurer for thirty-two years from 1736. He was made a vice-president of the Society on 27 October 1768, then on 30 November of the same year he was elected president due to the untimely death of the President, a post he held until his death in 1772. After his death his effects were sold by Langfords of Covent Garden in a sale entitled 'A catalogue of the large and justly admired museum of curiosities of James West...together with his large and superb service of plate amounting to about six thousand ounces'. The sale seemingly did not include the current lot.

$ 8,000-12,000

Trade card of George Wickes in Panton Street, circa 1735, highlighting his role as "Silversmith to his Royal Highness the Prince of Wales."

James West, President of the Royal Society, mezzotint after Gainsborough.

37

A GEORGE IV SILVER-GILT WARWICK VASE ON STAND, PAUL STORR, LONDON, 1823

in the form of the Warwick Vase, the square base with foliate scroll and stiff leaf borders, applied with a silver plaque depicting the storming of the Redan, portrait bust of Major General Charles Ashe Windham, also engraved with coat-of-arms and presentation inscription, the base of the vase stamped 'SMITH & NICHOLSON DUKE ST. LINN. INN FIELDS,' *marked on vase, plinth, the bust and applied plaque, four nuts apparently unmarked*
325 oz
10,119 g
Height 18 ¼ in.
46.3 cm

PROVENANCE

Christie's, New York, October 19, 2010, lot 93

The plinth is inscribed: "To Major General Charles Ashe Windham, C.B. This vase is presented as a token of the great respect entertained for him by his friends in Warwickshire, and especially of their high admiration of those brilliant services during the Crimean War, which have not only secured for him the gratitude of his fellow countrymen, but won for him an imperishable name in history as the hero of the Redan."

The arms are those of Windham for Sir Charles Ashe Windham C.B. (1810-1870). Educated at the Royal Military College, Sandhurst, he went to the Crimea in 1854 and as part of the Siege of Sebastapol led the advance against the Great Redan, breaking the Vladimirski Regiment, on September 8th, 1855. Windham's coolness and resolution made a great impression, amplified by the press. He was promoted to Major-General and received many testimonials, like the present lot.

$ 30,000-40,000

Major General Charles Ashe Windham, by George Clint, 1833.
National Trust, Felbrigg, Norfolk, NT 1401208

38

A PAIR OF GEORGE IV SILVER WARWICK VASE WINE COOLERS, PAUL STORR, LONDON, 1821

the bases engraved twice with arms, with screw-in liners and detachable rims, *fully marked, with scratch weight 112=10*
219 oz
6811 g
Height 8 ⅛ in.
20.6 cm

The arms are those of Quin, Quinsborough Co. Clare, impaling Spencer for Lord George Quin who assumed the name of Quin in 1813, 2nd son of Thomas Taylour, 1st Marquess of Headfort and his first wife Georgiana Charlotte, 2nd daughter of George John, 2nd Earl of Spencer. He died in 1888.

$ 25,000-35,000

39

A SET OF FOUR EARLY GEORGE I SILVER CANDLESTICKS OF DUTCH INTEREST, PIERRE PLATEL, LONDON, 1714

in French style with masks at the knops, circular bases engraved with contemporary arms, *marked at bases and sconces, with scratch weights: 23-19, 23-19, 24-5, 23-12*
94 oz
2923.4 g
Height 8 3/4 in.
22.2 cm

PROVENANCE

Arend, Baron van Wassenaer (1669-1721)

Anonymous sale; Sotheby's London, 12 November 1991, lot 184

with Tessier, London

Collection Lord Harris of Peckham, sold

Christie's London, 25 November 2008, lot 44

The arms are those of van Wassenaer impaling Bentinck for Arend, Baron Van Wassenaer (1669-1721), Ambassador Extraordinary of the States General at the Court of St. James's. He was the son of Jacob van Wassenaer, who was also ambassador. In 1701 he married Anne Margaretta, the daughter of Hans Willem Bentinck, 1st Earl of Portland (1649-1709), and the sister of Henry, 1st Duke of Portland. Baron Van Wassenaer was ambassador in London in 1715, presumably when he acquired the present candlesticks.

The design of these sticks can be seen in a pair of French candlesticks by Charles Petit, Paris, 1701-1702, now in the Metropolitan Museum of Art (48.187.245-46). Variations have been noted by other Huguenot silversmiths in London including a further pair of 1714 by Lewis Mettayer (see *Loan Exhibition of Old English Plate, 25 Park Lane*, London, 1929, no.551) and a set of six by David Willaume I (Parke Bernet, New York, 18 October 1956, lot 108).

$ 40,000-60,000

Duivenvoorde Castle, Holland.

Arend, Baron van Wassenaar, his wife Anna Margaretha Bentinck, and their son, by Theodorus Netscher. Duivenvoorde Castle.

40

□ 40

A SET OF FOUR GEORGE II SILVER CANDLESTICKS WITH SNUFFERS AND STAND EN SUITE, JAMES GOULD, LONDON, 1738

the wells engraved with arms, *marked on bases and sconces*, the snuffers and stand engraved with the same arms, *marked on base of stand and body of snuffers*
66 oz 15 dwt
2068 g
Height of candlesticks 6 ⅞ in.; Length of snuffer's stand 7 ¼ in.
17.5 cm; 18.4 cm

$ 5,000-8,000

□ 41

A GEORGE II SILVER CADDY SET, WILLIAM CRIPPS, LONDON, 1744

engraved on both sides with arms in rococo cartouche, the covers crested, all with sliding covers with folding shell finials, the tea caddies with sliding bases, the sugar box on trefoil feet, *marked on bodies, bases, and covers*
41 oz 15 dwt
1300 g
Height 5 ½ in.
14 cm

PROVENANCE

Property from the Estate of Minnie Cassatt Hickman
Sotheby's New York, 26 April 2008, lot 304

$ 4,000-6,000

41

42

□ 42

A THOMAS WEBB & SONS CAMEO SMALL TWO HANDLED AMPHORA VASE, CIRCA 1884

probably designed by Thomas Woodall and executed by John Thomas Fereday, overlaid in opaque white and carved through to the light brown glass underneath with foliate *Berainesque* ornament, the lower section and rims with stiff leaf bands, the handles and footrim with leaf garlands and flowerheads
Height 7 5/8 in.
19.3 cm

In 1884 London hosted an International Health Exhibition under the patronage of Queen Victoria and the Prince of Wales, where Thomas Webb & Sons was included among the exhibitors. The South Kensington Museum (now the Victoria & Albert Museum) made several acquisitions from the firm's display, including, for £38, a yellow glass two-handled vase designed by Thomas Woodall and carved by John Thomas Fereday (1854-1942), acc. no. 91-1885, illustrated in Ray and Lee Grover, *English Cameo Glass*, New York 1980, p. 236. The present vase is very similar in spirit and proportions, featuring some of the same white overlay motifs. Thomas was awarded a bronze medal for his glass vases and bowls included in the exhibit.

$ 5,000-7,000

43

□ 43

A THOMAS WEBB & SONS GEM CAMEO SMALL VASE BY GEORGE WOODALL, CIRCA 1890

of ovoid form, overlaid in opaque white and carved through to the dark red/brown glass underneath with a dancing cupid, *incised signed Woodall*, the *verso* with two leafy branches, the neck and foot with scroll and flowerhead borders, *etched THOMAS WEBB & SONS banner mark over/ GEM/ CAMEO mark*
Height 3 in.
7.6 cm

$ 3,000-5,000

□ 44

A THOMAS WEBB & SONS LARGE CAMEO TWO HANDLED VASE, CIRCA 1899

probably designed by George Woodall and carved by the Woodall Team, of slender amphora form, overlaid in opaque white and carved through to the turquoise blue glass underneath with Renaissance grotesque ornament, the *verso* with a small scroll arbor supporting two rabbits, the flared neck with leafy swags tied with ribbons, the lower section with a dart and stiff-leaf band, *etched THO[S] WEBB/ & SONS in shaped banner mark*
Height 12 1/8 in.
30.7 cm.

This vase can be identified as W3202, as numbered in the factory records, appearing in the Thomas Webb & Son's price book on a page dated *May 1899* , inscribed '*W3202 12 in 2 Hd Vase White on Blue. Cost 95/. Sale £15*', reproduced by Ray and Lee Grover, *English Cameo Glass*, New York 1980, p. 196. The authors also reproduce a line drawing from the sketch book for the vase, p. 338. The 'W' prefix denotes works executed by the Woodall team and designed by George or Thomas Woodall. The original pencil drawing is reproduced in Richard Dennis, *A Facsimile of Thomas Webb & Sons' Pattern Books Principally for Cameo Glass by the Woodall Team*, 2000, p. 22.

$ 8,000-12,000

Design drawing for the present vase. Courtesy of Dilwyn Hier.

45

A THOMAS WEBB & SONS THREE-COLOR GEM CAMEO LARGE TWO HANDLED AMPHORA VASE BY GEORGE WOODALL, CIRCA 1887

overlaid in translucent red and opaque white and carved through to the yellow glass underneath with two female figures dancing, *incised signed G. Woodall.*, supported on a dart band, the *verso* with a grotesque mask with leafy ornament, the handles with fruiting vine, the rim with an acanthus leaf and scroll band, the foot with a stiff leaf and dart band, *etched THOMAS WEBB & SONS banner mark over/ GEM/CAMEO.*
Height 13 1/8 in.
33.3 cm

PROVENANCE

Mrs. C. E. Udell Collection, Yakima, Washington D.C. (by 1956);

Dr. & Mrs Leonard S. Rakow Collection, bearing label, typed no. CG-28 (by 1982)

EXHIBITED

New York, The Corning Museum of Glass, *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*, May 1-October 31, 1982, no. 71

LITERATURE

Geoffrey W. Beard, *Nineteenth Century Cameo Glass,* Newport 1956, pp. 81, 112-113, fig. 36, pl. IX

Sidney M. Goldstein, *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*, exh. cat., Corning 1982, pp. 55, 77, 115, fig. 33, no. 71

Christopher Woodall Perry, *The Cameo Glass of George Woodall*, Shepton Beauchamp 2000, p. 31, illus.

This exceptional vase can be tentatively identified as W1753, as numbered in the factory records, though Woodall's cost and the sale price are unknown.

Both figure subjects are based on marbles carved by Antonio Canova (1757-1822). The figure playing cymbals, is based on the marble commissioned by Count Andrei Razumovsky, Russian Ambassador in Vienna, now in the Bode Museum, Berlin, Id. No. : 2/81; and the figure with her hands at her waist is based on the marble once owned by Empress Joséphine de Beauharnais, and since 1815 has been in the Hermitage Museum, St. Petersburg, Inv. no.: Н.ск-18. When the latter marble was exhibited at the 1812 Paris Salon, one critic purportedly that "The novelty of both the concept and the figure's action, the charm of life and the illusion of movement in this, the simplest of compositions, made all Paris run to it, as if to a new play. I doubt that in the theatre, the most celebrated dancer has ever gathered such a crowd of admirers and received such applause." Engraving of both marbles, respectively by Angelo Bertini and Pietro Fontana which would have been available to Woodall, are reproduced by Goldstein, *op.cit.* figs. 31-22 (see figs. 1 and 2).

Beard, *op. cit.*, refers to the design in Design Book folio 46, and references a similar version, with a cover, formerly in the H. C. Ash Collection, perhaps that illustrated by Perry, *op. cit.*, p. 31. Woodall visited the subject of Dancers several times during his career. Around the time this vase was completed he worked on a large plaque showing two dancers, dated 1886; and perhaps most notably in the tragic case of a large plaque, *The Dance*, featuring three figures and measuring 20 inches in diameter, which was destroyed by the fire that ravaged parts of the 1910 *Exposition Universelle et Internationale de Bruxelles* (both plaques, illustrated by Perry, *ibid*, p. 105, pattern numbers GW30 and W733).

$ 20,000-30,000

Reverse

Figs.1–2. Staatliche Museen zu Berlin, Kupferstichkabinett / Dietmar Katz
Ident. Nrs.: 119/118-100

46

LUNA: A THOMAS WEBB & SONS CAMEO VASE BY GEORGE WOODALL, CIRCA 1900

of ovoid form, overlaid in opaque white and carved through to the amethyst/dark red glass underneath with a figure representing Luna, wearing a star in her hair, scantily clad by flowing fabric, seated among clouds and four distant stars, *incised signed Geo Woodall.*, the rim with a band of half-flowerheads, the foot with a band of leaves, *embossed script "LUNA"/ THOS. WEBB & SONS. mark*
Height 9 in.
23 cm

LITERATURE

Geoffrey W. Beard, *Nineteenth Century Cameo Glass*, Newport 1956, p. 85, cited

This vase can be identified as GW008, as numbered in the factory records. Woodall was paid £7 for his work on the vase, though the sale price is not recorded, as transcribed in Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall*, Shepton Beauchamp 2000, p. 127. A similar figure was used by Woodall for his vase titled *Night*, GW0023, as a companion vase to *Morning*, both completed in the same year as the present vase, illustrated in photographs taken by Woodall, reproduced in Perry, *ibid.*, p. 104. Ray and Lee Grover in *English Cameo Glass*, New York 1980, p. 63, show that "Night" as a titled subject is recorded eight times, and used by George Woodall and the Woodall team, though "Luna" appears only once in the records.

$ 20,000-30,000

47

SYRENA: A THOMAS WEBB & SONS CAMEO VASE BY GEORGE WOODALL, CIRCA 1914

of slender ovoid form, overlaid in opaque white and carved through to the translucent dark red/brown glass underneath with a figure of a scantily clad siren playing a harp on a rock edge, perched above waves with five sea birds in flight above, *incised signed Geo. Woodall*, the rims edged in white overlay reserving formal draped swags or scroll bands, *the underside with incised title SYRENA.*
Height 8 ½ in.
21.5 cm

PROVENANCE

Arthur Churchill Glass, bearing label;

Dr. M. Mitman, Dartford (by 1956);

Sotheby's London, November 14th, 1995, lot 428

LITERATURE

Arthur Churchill Ltd., *Glass Notes,* no. 8, London 1948, pp. 22-24, fig. 15

Geoffrey W. Beard, *Nineteenth Century Cameo Glass*, Newport 1956, p. 91, cited

E Barrington-Haynes, *Glass Through the Ages*, pl. 43, fig. C

Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall*, Shepton Beauchamp 2000, p. 91, illus.

This vase can be identified as GW157, as numbered in the factory records, and was completed by January 20th, 1914. Woodall was paid £10.10s for his work on the vase which had a sale price of £26, as reproduced Perry, *op. cit.*, p. 129. The subject is recorded with various spellings, including 'Sirene', 'Syrena' and 'Syrena', and a plaque of the subject titled *Syrene Song of The Sea*, GW161(?), was completed by Woodall around the same time as the present vase, made for George Woodall's daughter Miss Beatrice (Alice) Woodall. The plaque subsequently entered the Bertram Wolfson Collection, Massachusetts, illustrated in Beard, *op. cit.*, col. pl. B, no. 18. A similar vase was sold at Sotheby's London, February 1, 1971, lot 118, illustrated in Ray and Lee Grover in *English Cameo Glass*, New York 1980, p. 305, C306, as well as another vase with the subject, p. 163, fig. 127 (where identified as GW25).

$ 20,000-30,000

48

50

□ 48

AN IRISH SILVER-GILT SALVER, JOHN SHERWIN, DUBLIN, 1805

openwork grapevine border, engraved circa 1840 with coat of arms under earl's coronet, satyr mask feet, *marked on base*
30 oz 15 dwt
958 g
Diameter 11 in.
28 cm

The arms are those of Maxwell for John James Maxwell. Earl of Farnham, Viscount Farnham and Baron Farnham, 1759-1823, MP for Co. Cavan 1779-83 and 1793-1800, Representative Peer (Ireland) 1816-23, married in 1784 Grace, daughter of Thomas Cuffe of Grange, Co. Kilkenny

$ 2,500-3,500

49

□ 49

A SET OF FOUR IRISH SILVER SALTS, JOHN HAMILTON, DUBLIN, CIRCA 1715

circular bold gadrooned bodies, engraved with lion crest, *marked on bases, no date letter*
14 oz
435 g
Diameter 2 7/8 in.
7.3 cm

PROVENANCE

Sotheby's London, 18 May 2001, lot 13

John Hamilton was free of the Dublin Goldsmiths' Company in 1709. This type of gadrooned trencher salt was first produced in England in the 1680s by Huguenot makers such as Pierre Harache; the Hartmans formerly owned a similar set of four by Thomas Prichard, London, 1701, see *Huguenot Legacy*, no. 16. A set of four trencher salts by John Hamilton are mentioned in Tony Sweeney, *Irish Stuart Silver*, Dublin, 1995, no.1264 as being sold Christie's, London, 23 June 1920 for £120.

The crest is possibly that of Bayley or Rumney.

$ 4,000-6,000

□ 50

AN IRISH SILVER EWER AND BASIN, THOMAS WALKER DUBLIN, 1733 AND CIRCA

circular basin with deep well, engraved with arms and supporters under count's coronet, *marked on base and with scratch weight 53=15;* the ewer, of helmet shape, engraved with matching arms and coronet, *marked with maker's mark only on body near handle, possibly added at a later date, with scratch weight 25-15*
75 oz 12 dwt
2,348 g
Height of ewer 9 1/4 in.; Diameter of basin 16 in.
23.5 cm; 40.6 cm

The arms are those of Skeffington impaling Chichester for Clotworthy, 4th Viscount Massereene and his wife Catherine, first daughter of Arthur Chichester, 3rd Earl of Donegal, m. 1713. He served in the Irish House of Commons between 1703 and 1714 as M.P. for County Antrim. They lived at Antrim Castle, or Massarreene Castle, on the Six Mile Water river, Co. Antrim. They had seven children; he died in 1733 and she in 1749.

$ 8,000-12,000

51

51

AN IRISH SILVER BASKET, WILLIAM TOWNSEND, DUBLIN, CIRCA 1750

of heavy weight, with pierced sides, each end with masks of Mercury, applied rim of flowers and fruit, the handle with Chinese busts, rising from heads of Ceres, on four pierced shell and scroll feet, *marked on rim and handle*
79 oz
2457 g
Length 14 5/8 in.
37.1 cm

$ 10,000-15,000

52

□ 52

A GEORGE II SILVER KETTLE STAND, PEZE PILLEAU, LONDON, 1736

triangular, on paw feet, flat chased with strapwork and diaper, engraved with crest in rococo cartouche, *marked on base*
23 oz
715 g
Length 9 1/2 in.
24.1 cm

A similar stand by Pilleau, 1740, was sold from the collection of Benjamin F. Edwards III, Christie's New York, 26 January 2010, lot 151.

$ 2,500-3,500

53

A GEORGE I PROVINCIAL SILVER PUNCH BOWL, ROBERT MAKEPEACE & FRANCIS BATTY, NEWCASTLE, 1719

with two lion mask and drop ring handles, engraved with arms on one side, the other side with a ship between presentation inscription, *marked near handle*
47 oz
1,457 g
Diameter 11 1/4 in.
28.6 cm

PROVENANCE

Captain John Clerk, then by descent to his great grandson

Lockwood Brodrick (d.1802), who bequeathed it to his cousin

William Mitcalfe Jr. then by descent to

John Brodrick Dale and be descent to

Colonel E.C.B. Dale, sold

Christie's London, 8 December 1954, lot 145 (£550 to Crichton)

Eldred's, East Dennis, Massachusetts, 7 August 2003, lot 916

The inscriptions read *'Gift of the Owners of The Rotterdam Merchant to Capt John Clerk, 1719'* and *'This, Bequeathed by the Will of Lockwood Brodrick of S." Shields, dated 11 Sept 1802 to Willm Mitcalfe Junr Dockway Square. The above named Capt Jso Clerk was Great Grandfather to them both and Lockwood Brodrick died 15 Sep 1802 at 30 yrs. This come into the possession of John Brodrick Dale of Uestae S." Shields, March 1882. The above named Willm Mitcalfe was his maternal grandfather'*.

The Rotterdam Merchant was a Newcastle-based ship captained by John Clerk/Clark until at least 1728 and later by Elisha Bell. The ship was lost in 1734 and Elisha Bell with her. The bowl passed to John Clark's great-grandson Lockwood Broderick, who owned a shipbuilding Yard in Newcastle. His 1802 will reads *'I give to the said William Mitcalfe and Dorothy Dale their executors administrators and assigns a silver bowl and two silver tankards late belonging to my uncle Mr Lockwood Brodrick equally to be divided between them as they shall agree...'*. (The National Archives, Kew: PROB 11/1382/259)

$ 14,000-18,000

□ 54

ROYAL: A GEORGE II SILVER-GILT CUP AND COVER, JOHN HUGH LE SAGE, LONDON, 1747

Campana shape, applied with sprays of grapevine above spiraled bands of shellwork and lobes, engraved with contemporary arms and Royal Arms, cover with fruit cluster finial, *marked on base and cover*
104 oz 5 dwt
3245 g
Height 15 in.
38.1 cm

PROVENANCE

Sotheby's New York, 5 June 1997, lot 125

The arms on one side of the foot are those of King George II and on the other those of George Greville, Baron Brooke of Beauchamps Court (1746-1816) who succeeded his father as 2nd Earl of Warwick in 1773 and married Georgiana, only daughter of Sir James Peachey Bt, 1st Lord Selsey, in 1771. This cup probably was a christening gift to George, Baron Brooke from George II.

References: Warwick Castle Inventory, 1806: 'Cup and Cover gilt 104-1'.

$ 8,000-12,000

55

ROYAL: A GEORGE II SILVER LARGE CUP AND COVER, THOMAS FARREN, LONDON, 1741

engraved with Royal Arms repeated on the opposite side in the garter between initials GR, the cover also engraved with the crowned garter flanked by initials GR, the lower body and cover applied with strapwork in alternating designs, *marked on base, the cover rim with maker's mark and lion passant, the base with scratch weight 98.02 and later scratch weight 126=2, the cover rim with scratch weight 29.4*
125 oz
3888 g
Height 16 ¾ in.
42.5 cm

Thomas Farren became Free of the Goldsmiths' Company in 1707, and was Subordinate Goldsmith to the King from 1723 to 1742. As such, he would have supplied the Jewel House and the Crown. George II regularly gave cups and covers as christening gifts to children for whom he was a godparent, such as one of 1731 by Edward Feline, given to Emily, daughter of the Duke of Richmond (Gilbert Collection, Victoria & Albert Museum), one of 1747 by John Hugh LeSage, given to George, Baron Brooke, son of the Earl of Warwick (Sotheby's New York, 5 June 1997 lot 125), see lot 54, and one of c. 1757 given to George, 2nd son of Marquess Townsend (Sotheby's London, 17 October 2018, lot 19)

$ 12,000-18,000

George II, by Thomas Hudson, 1744.

George Greville, 2nd Earl Warwick, as a child, by Sir Joshua Reynolds, 1754. Private Collection.

□ 56

ROYAL: A GEORGE IV SILVER-GILT TWO-HANDLED CUP AND COVER, JOHN BRIDGE FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1828

with Royal Arms above a band of putti rowing shells, domed cover with flower spray finial, entwined dolphin feet above wave-chased base, the front with presentation inscription, *fully marked*, in wood case with remains of a Rundell's paper label
80 oz
2268 g
Height 14 ½ in.
36.8 cm

The inscription reads: "The Gift of Her Majesty Queen Victoria to Victor Buckley, her godson, 1838."

Victor Buckley was the first child to receive the honour of being godson to Queen Victoria after her accession. He was born on April 28, 1838 and died June 10, 1882, son of General Edward Percy Buckley and Queen Victoria's lady in waiting Catherine Buckley (Pleydell-Bouverie). General Buckley was equerry to Queen Victoria for over 20 years.

$ 7,000-10,000

□ 57

A GEORGE III SILVER CUP AND COVER, THOMAS HEMING, LONDON, 1760

applied with trailing grapevine and bugs, seated infant Bacchus finial, the leafy scroll handles each wrapped with a serpent, engraved on both sides with two crests, gilt interior, the rim of the cover engraved "the Gift of Mrs. Catherine Ramsay to S. & W. Lake", *marked on base and cover, with scratch weight 51.5*
50 oz
1417 g
Height 12 in.
30.5 cm

The crests are those of Lake of Edmonton, Co. Middlesex, Baronets.

$ 5,000-7,000

□ 58

A LARGE GEORGE III SILVER TWO-HANDED CUP AND COVER, MAKER'S MARK I.C POSSIBLY FOR JOHN CARTER, LONDON, 1776

Of vase shape, applied with arms on discs on both sides in laurel wreathes, also applied with ribbon-tied festoons of husks all between key pattern borders, the lower body chased with stiff leaves, the reel-shaped cover and foot chased with acanthus, leaf-capped multiple scroll handles mounted on rams' heads, pineapple finial, *marked on base and cover IC pellet between*
94oz
2923 g
Height 19 in.
48.3 cm

The arms are those of Grenville with Nugent in pretence for George Nugent Grenville (1753-1813), son of the Rt. Hon. George Grenville, Chancellor of the Exchequer and Prime Minister (1763-65). George Nugent was M.P. for Bucks (1774-79). In 1779 he succeeded his uncle as Earl Temple, Viscount Cobham and Baron Cobham, Lord Lieutenant of Bucks. 1782 till his death, Lord Lieutenant of Ireland 1782-83, first Grandmaster of the Order of St. Patrick, P.C. 1782, Secretary of State December 1783. In 1784 he was created Marquess of Buckingham, K.G. 1786. In 1788 he succeeded his wife's father as Earl Nugent He was again Lord Lieutenant of Ireland 1787-89. His son Richard became Earl Temple of Stowe, co Buckingham in 1822, Marquess of Chandos and Duke of Buckingham.

The arms of the recipient are those of Rous for Sir John Rous, 5th Baronet, of Henham Hall, co. Suffolk, 1750-1827 M.P. for Suffolk 1780-96, created in 1796 Baron Rous of Dennington, co. Suffolk and further created in 1821 Viscount Dunwich and Earl of Stradbroke. His second son Admiral the Hon. Henry John Rous RN 1795-1877, continued and expanded on his father's interest in horse racing and became known as "The Dictator of the Turf" reforming the rules and inventing the weight-for-age scale still in use today.

The inscriptions read "The Gift of George Nugent Grenville esq", around the Grenville arms and "Won at Aylesbury 1776 by Leander" around the Rous arms

$ 5,000-7,000

57

58

59 (base)

□ 59

A FOUR-COLORED GOLD AND ENAMEL SNUFF BOX, DANIEL MARCHAND & COMP., HANAU, CIRCA 1765

oval, the lid decorated with an oval enamel plaque representing a family and a dog in a rustic interior, within a broad finely-chased four-colored gold border of musical, gardening and military trophies *en quatre couleurs*, the sides and base similarly decorated around oval roundels enamelled with genre scenes, alternating with trophies on a polished gold ground, *maker's mark, further engraved: KK*
Length 3 ⅛ in.
8 cm

PROVENANCE

Sotheby's New York, 21 June 1994, lot 121

The present lot is another example for the high number of gold and enamel snuff boxes that were for decades believed to be of Swiss - and specifically Geneva - origin due to the quality of the enamel, and also in the absence of an alternative attribution. After the ground-breaking research of Lorenz Seelig, however, it is now possible to identify yet another Hanau *bijoutier* as the maker of this box (Seelig, Lorenz, 'Eighteenth century Hanau gold boxes', *Silver Society of Canada Journal,* vol. 18, 2015, p. 40).

Daniel Marchand (1733-1794) was part of the first generation of prolific gold workers and fabricants in Hanau who seems to have used both the mark DM and DMC crowned almost contemporaneously. While the former was his own maker's mark, the later stands for *Daniel Marchand & Compagnie* and signifies that the box was produced during his partnership with the *bijoutier* Esaias Fernau between 1762 and 1780 (Seelig, *op. cit.*, p. p. 41; see also lot 61 in this sale).

The partnership between the Marchand and the Fernau families was not exclusively business-related. Many of the *bijoutiers* in the Hanau *Neustadt* were related to related to one another, such as Daniel Marchand and Esaias Fernau, who were related by the marriage of Esaias to Marchand's sister Anne Madeleine Marchand on 19 July 1762 (Lorenz Seelig, 'Die Hanauer Golddosen des 18. und 19. Jahrhunderts - 2019 fuer das Historische Museum Hanau erworben', in *Neues Magazin fuer Hanauische Geschichte,* Hanau, 2020, p. 159).

$ 8,000-12,000

59 (marks)

□ 60

A FOUR-COLORED GOLD AND ENAMEL SNUFF BOX, ESAIAS OBICKER, HANAU, CIRCA 1770

oval, the lid centered with an oval enamel plaque painted with the Abduction of Helen, after Guido Reni (circa 1628-29), on an unusual engine-turned rose gold ground reminiscent of a cushion, within chased four-colored gold leafy and floral borders, the base and sides similarly decorated, the interior of the lid engraved with a presentation inscription in Cyrillic, *maker's mark, Hanau shell control mark for 18 ct gold*
Length 3 ⅜ in.
8.5 cm

PROVENANCE

Christie's London, 27 November 2007, lot 48

The *bijoutier* Esaias Obicker (1733-1802) was first recorded as working in Hanau in 1760 and was active for four decades until the turn of the century (Hesse State Archive, Marburg, HStAM, 81, B 1/80/11). Initially Obicker was in partnership with the Souchay brothers, but he worked on his own from 1762 (Lorenz Seelig, 'Eighteenth century Hanau gold boxes', Silver Society of Canada Journal, vol. 18, 2015, p. 45).

The same set of marks as on the present lot can also be found on a small number of Hanau boxes stylistically dating from the early 1760s, which makes sense considering that they were originally modeled after the Paris marks in use from 1756 to 1762; the 'plough' mark is reminiscent of the charge mark of Eloy Brichard. The Hanau *bijoutiers* originally sought to ensure that the gold boxes and other *Galanteriewaren* (small precious items with a function) sold well to an international clientele at the fairs of Paris, Frankfurt, Leipzig and others in the second half of the eighteenth century. Therefore the Hanau maker's mark, usually composed of the initials of a *bijoutier* or those of the surnames of the business partners, was sometimes combined with marks resembling those on contemporary gold boxes produced in trailblazing Paris. While Esaias Obicker seemed to have carried on using this initially early mark for boxes made in the 1770s and 1780s as well, other makers such as Les Frères Toussaint introduced a second set of marks for their later boxes which was based on the Paris marks for 1773/74 (see lot 64 in this sale).

Another oval gold and enamel snuff box of similar date to the present lot and with the same marks for Esaias Obicker, decorated with an enamel plaque representing putti, belongs to the collection of the Musée du Louvre (OA 6782).

The present lot is notably most unusual for the level of inventiveness and degree of execution of the engine-turning, only becoming fully visible as resembling a plushy cushion, almost an optical illusion, when moved around in one's hand.

$ 6,000-8,000

L'Enlèvement d'Hélène, by Louis Desplaces, after Guido Reni, c. 1737, Rijksmuseum RP-P-OB-63.850

60 (base)

61

A LARGE TWO-COLORED GOLD AND ENAMEL SNUFF BOX, ESAIAS FERNAU, HANAU, CIRCA 1780

oval, the lid possibly later applied with an *en grisaille* enamel miniature of a knight flanked by two shields decorated with a coat of arms within a chased laurel frame on a translucent bright orange enamel ground over engine-turning, within a chased acanthus frame between opaque white and orange borders, further chased gold foliate frame, the sides similarly decorated below a border of small orange enamel roundels over engine-turned flowerheads, *Hanau marks including maker's mark EF and crowned F, Hanau bird head's control mark for 19 ct gold*
Length 3 ⅜ in.
8.5 cm

PROVENANCE

Christie's London, 10 December 2002, lot 54;

Sotheby's London, 23 November 2004, lot 32

Esaias Fernau (1734-1795) was one of the most important *bijoutiers* in Hanau, and a member of the group of prolific goldsmiths in the *Neustadt* who had formed a society in 1764, eight years before the *Zeichenakademie* (Drawing Academy) opened its doors for students wanting to learn the profession of the engine-turner, enameler, chaser, engraver etc. Together with Esaye Souchay, Marc-André Souchay, Charles Toussaint, Pierre Toussaint, Gutschmidt, Esaias Obicker, Daniel Marchand, the Colin brothers, and G. Bocquet, Fernau was a founding member of this so-called 'Bijoutier-Gesellschaft'. Among their aims was to establish certain rules and laws around the gold industry in terms of the gold standard, entry rules for foreign gold workers, apprenticeships etc, which already existed in other European centers of production, such as Paris and Berlin, and were supposed to align Hanau with these cities in order to be able to compete with them, which later turned out to be a very successful undertaking. (Lorenz Caspari, *Die Entwicklung des Hanauer Edelmetallgewerbes von seiner Entstehung im Jahre 1597 bis zum Jahre 1873,* Freiburg, 1916, p. 108-109).

Esaias Fernau first received tax freedom in 1761 and worked in partnership with Daniel Marchand between 1762 and 1780, and later again with his brother (Johann) Friedrich Fernau, under the name of 'E. Fernau et. Comp' or 'Gebrueder Fernau' (Lorenz Seelig, Lorenz, 'Ignaz Peter Krafft und die Hanauer Luxuswarenproduktion', *Neues Magazin für Hanauische Geschichte,* Hanau: Hanauer Geschichtsverein, 2018, p. 92; Hesse State Archive, Marburg, HStAM, 80, 9497).

Several other versions of the mark exist, incorporating different first initials or even split initials, similar to the marks of Théremin. Caspari already complained in 1916 that it was nearly impossible to find out all the details of the makers and different companies and partnerships that were active in Hanau from the last third of the 18th century until the mid-19th century, and this becomes even more evident when considering the fact that goldsmiths could choose their (joint) marks as they pleased, without any formal regulations.

Examples of Esaias Fernau's work can be found in most major collections, such as the Metropolitan Museum of Art, the Thurn and Taxis collection, the Musée du Louvre, who owns a gold box enameled in a slightly darker shade than the present lot, struck with the same set of marks (OA 7654).

$ 12,000-18,000

61 (marks)

□ 62

A SMALL OVAL GOLD AND ENAMEL SNUFF BOX, LES FRÈRES TOUSSAINT, HANAU, CIRCA 1775

oval, all sides painted in crimson *camaïeu* with marine subjects and harbor scenes within white bead and translucent green enamel leaf borders on a *sablé* ground, *Hanau marks including maker's mark and bird's head standard mark for 19 ct gold,* in modern leather case
Length 2 ¼ in.
5.8 cm

PROVENANCE

Sotheby's Paris, 15 April 2010, lot 25

A ground-breaking change to the perception of the high number of gold and enamel boxes struck with so-called 'prestige marks' was introduced by Lorenz Seelig in 2007 (Lorenz Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis* (Munich: Hirmer, 2007). Two members of one of the most successful *bijouterie* families active in Hanau, Charles (1720-1790) and Pierre-Etienne Toussaint (1726-1806), were the key figures for this revelation. Seelig was able to prove that the Berlin-born brothers and Huguenot immigrants to Hanau were in fact one of the most important *bijoutiers* producing many high-quality gold boxes in the late eighteenth century.

The discovery of a ledger belonging to Adrian Morin (c. 1727-1800) was vital: Morin was the valet for Prince Carl Anselm of Thurn and Taxis (1733-1805) who had accumulated one of the finest collections of gold boxes in Germany, documented in an inventory from 1796 and now located in the Princely Treasury in Regensburg, Bavaria (Lorenz Seelig, 'Eighteenth century Hanau gold boxes', *Silver Society of Canada Journal,* vol. 18, 2015, pp. 32-55, p. 39). According to Morin's account book, the Prince purchased six Wedgwood stoneware plaques representing subjects from Homer's *Iliad* and *Odyssey* at the Frankfurt fair in 1791, which were then immediately handed over to another exhibitor - the goldsmiths Les Frères Toussaint – to be mounted as a box. The cagework mounts of the corresponding box in the Thurn and Taxis collection are struck with a corresponding maker's mark formed of the initials LFT. (Seelig, 2007, op. cit., no. 39, p. 280).
Previously, the same set of marks was found on many gold boxes around the world; until then they were usually recorded simply as 'marked LFT' and believed to be of Paris or Geneva origin, mostly in absence of a better alternative.

$ 5,000-7,000

63

64

63

A GOLD AND ENAMEL SNUFF BOX, LES FRÈRES TOUSSAINT, HANAU, CIRCA 1780

oval, the lid set with an oval enamel miniature of a classically dressed young couple in landscape, within a chased gold rope twist frame and opaque white enamel borders entwined with black bands, on an aubergine colored translucent enamel ground over wavy engine-turning scattered with pellets, within a further rope-twist frame and white enamel entrelac bands alternating with a black *paillon* border, the interior of the lid later engraved with a Cyrillic presentation inscription reading: 'На память от М. П. Позена завещена внуку его Графу М. Н. Муравьеву в Полтаве 16 апреля 1862 года' ('From M. P. Pozen with a dedication to his grandson Count M. N. Muraviev in Poltava 16 April 1862'), *Hanau marks including maker's mark, 'Alaterre' rosette and date letter K, Hanau bird's head control mark for 19 ct gold*
Length 3 ¼ in.
8.4 cm

For more information on Les Frères Toussaint, see the preceding lot in this sale.

$ 10,000-15,000

64

A GOLD AND ENAMEL SNUFF BOX, LES FRÈRES TOUSSAINT, HANAU, CIRCA 1785

oval, the lid applied with an enamel miniature representing a scene from Telemachus's adventures, in an engraved gold locket frame, surrounded by opaque cornflower blue enamel within dark blue and gold *paillon* borders, the sides and base similarly decorated, *Hanau marks including maker's mark, 'Alaterre' rosette and date letter K, Hanau bird's head control mark for 19 ct gold*
Length 3 ¼ in.
8.3 cm

The crowned letter K and the rosette-shaped mark resembling the Paris *petit charge* mark for Julien Alaterre (1768-1774), next to a maker's mark composed of the initials LFT were used by the Hanau *bijoutiers* Les Frères Toussaint from circa 1773. The small shell mark in a place where the discharge mark would have been struck on Paris gold boxes indicates that the box is made of 18 carat gold, while the small bird's head mark is found on Hanau objects of vertu in 19 carat gold (Lorenz Seelig, 'Eighteenth Century Hanau Gold Boxes,' in *Silver Society of Canada Journal,* 2015, vol.18, p.36). The date letter K on the present box and on many others is a reference to the date letter for 1773/1774 for gold boxes of Paris origin. As such, it is the second set of marks by this firm, indicating that the present lot was made after circa 1775 once these Hanau *bijoutiers* had realised which marks stood for the highest quality and most sought-after boxes at the time.

It was only a few years ago that the brothers Charles (1720-1790) and Pierre-Etienne Toussaint (1726-1803/1806) were discovered as eminent *bijoutiers* and gold box makers in Hanau, near Frankfurt, and as such connected to the major decorative arts fairs.

$ 10,000-15,000

64 (marks)

65

A JEWELLED GOLD AND ENAMEL SNUFF BOX, POSSIBLY FRANÇOIS-CLAUDE THÉREMIN WITH FRÈRES JORDAN, BERLIN, CIRCA 1785

oval, the lid now centered with an oval enamel portrait miniature of King Louis XIV of France (1638-1715), probably by Jean Petitot, dressed as a Roman emperor with a scarlet cloak fastened at the shoulder with a faceted gemstone clasp above the gold epaulette, long curly brown wig, in a gold locket frame and further brightly-enameled oval frame, surrounded by plum-colored translucent enamel over wavy and pellet engine-turning within a border of white enamel bead strands alternating with rose-cut diamond-set quatrefoils on a *sablé* ground, the sides with further bead-hung chased dividers, the base similarly decorated, *maker's marks and wreath mark, the left rim numbered: 242 in white enamel*
Length 3 ¼ in.
8.4 cm

PROVENANCE

The Marquess of Bath, Longleat House;

sold Christie's London, 13 June 2002, lot 461

65 (Base)

The Théremin brothers were born in Prussia, sons of a Huguenot pastor. The elder, François-Claude, trained in Magdeburg, Paris and Hanau as a goldsmith and enameler before working in Berlin with his future father-in-law, Jean-Guillaume Krüger, who is today perhaps best known for his designs for the magnificent table snuff boxes for Frederick The Great of Prussia.

The younger by 18 years, Pierre-Etienne Théremin, was apprenticed to his brother and also trained as an engraver in Geneva before the two set up business in St Petersburg in 1793. They were rapidly successful, perhaps in part through Pierre-Etienne's marriage to Marianne Duval, daughter of the leading foreign jeweler and retailer in St Petersburg. The brothers supplied the Imperial court with gold boxes, jewelry and other objects of vertu. Stylistically the Théremin's boxes are closer to Geneva work of the same date than to contemporary boxes produced in Hanau or St Petersburg (Julia Clarke, 'Swiss Snuff Boxes 1785-1835', in: Haydn Williams, *Enamels of the World, The Khalili Collections*, London, 2009, p. 305).

Their short but apparently highly lucrative career in Russia was over by 1802.

For further details and comments about boxes by the brothers, see also Olga Kostiuk, 'The Théremin Brothers and their work in the Hermitage', *Problems with the Development of Foreign Art,* St Petersburg, 1993, pp. 12-20.

$ 12,000-18,000

65 (Marks)

66 (base)

66

A GOLD AND ENAMEL SNUFF BOX, PIERRE MICHEL COLAS, VIENNA, CIRCA 1775

oval, the lid centered with an oval *en grisaille* enamel plaque representing Hercules and Omphale, after an engraving by Michel Dorigny after Simon Vouet (1643), in a wavy lapis lazuli-colored enamel frame, on a blue *basse-taille* enamel ground decorated with swags centered with medallions, in a chased ovolo and scroll border on a *sablé* ground, the sides similarly decorated, the base centered with a large floral ornament formed of enameled peacock feathers and scrolling ornaments, *rubbed maker's mark, town mark*
Length 3 3/8 in.
8.5 cm

PROVENANCE

Lempertz Cologne, sale no. 462, 1960, lot 1256 (as per paper inside);

Sotheby's London, 23 November 2004, lot 31 (The Property of a Distinguished Rhenish Collection)

The goldsmith Pierre-Michel Colas worked in Vienna between 1763 and 1781. He is known to have produced high quality snuff boxes, often also in conjunction with the celebrated enamel painter Philipp Ernst Schindler II: a marked example in the Gilbert Collection is embellished with plaques of classical figures *en grisaille* on a veined blue marble ground (Charles Truman, *The Gilbert Collection of Gold Boxes*, vol. I, Los Angeles, 1991, no. 136).

Two boxes by Colas in the Thurn und Taxis Collection, Regensburg, are decorated respectively with a diamond-set portrait miniature of Empress Maria Teresia and *en grisaille* miniatures (Lorenz Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis,* Munich: Hirmer, 2007, nos. 26 and 27).

$ 12,000-18,000

Hercules and Omphale, by Michel Dorigny, after Simon Vouet, 1643, Rijksmuseum RP-P-OB-43.043

67 (base)

67

A GOLD AND ENAMEL SNUFF BOX, MAKER'S MARK JLD, GERMAN, CIRCA 1790

oval, the unusual opaque lilac and green enamel ground bordered in gold and further decorated with blue *taille d'épargne* roundels with bright-cut vases of different shapes to sides and base, chased scrolling dividers around a hatched gold ground to sides, the lid centered with a hinged enamel plaque painted with a lady by an altar of love, opening to reveal a secret compartment formerly probably containing a portrait miniature, the outer borders with chased husk bands alternating with circled flowerheads, *maker's mark JLD incuse above small trefoil, further struck: 20 to left and K to right, for 20ct gold*
Length 3 in.
7.7 cm

The construction of the present box with a concealed compartment for a portrait miniature closely resembles examples made in Hanau in the 1770s, such as a gold box with a concealed enamel miniature and a hidden watch movement in the base (sold Sotheby's London, 14 July 2020, lot 9). The unusual color scheme and flatness of the enamel, however, especially in combination with the treatment of the gold, would suggest a different centre of production. One option might be Berlin, previously also largely overlooked in terms of gold box production in the last quarter of the eighteenth and the first decades of the nineteenth centuries. The present lot is made in gold of the high standard of 20 carat and marked as such, which was not common practice in Hanau.

$ 10,000-15,000

67 (Detail)

68

□ 68

A GOLD AND ENAMEL SNUFF BOX, LOUIS GUILLAUME HESTERMANN, HANAU, CIRCA 1800

in the shape of a flower, the hinged lid set with a circular enamel plaque of a maiden teasing Cupid, in a frame of interlaced blue enamel circles on gold, on reeded engine-turning within a blue double circle and white enamel border, the sides and base similarly decorated, the interior engraved with a coronet above a now removed cypher, *maker's mark, rubbed Hanau cogwheel mark, Hanau shell control mark for 19 ct gold,* in a red leather presentation case with a gold-tooled inscription reading: *SAR Le Duc de Angouleme / A. D. Felix Torres Amat / Traducteur de la Bible / en Espagnol*
Diameter 3 1/8 in.
8 cm

The *bijoutier* Louis Guillaume Hestermann (1749-1803) was active in Hanau since the 1780s and was the son-in-law of the renowned *Bijoutierfabrikant* Esay Souchay. Three gold boxes of rather high quality, marked with the crowned H mark, belong to the Thurn and Taxis collection. The famous advisor and art agent Adrian Morin, who acquired a considerable number of gold boxes for the collection of Count Carl Anselm of Thurn and Taxis, (1733-1805) purchased about thirty gold boxes by Hestermann at the Frankfurt Fairs between 1790 and 1794, demonstrating how highly his unusual work was already regarded by his contemporaries (Lorenz Seelig, 'Gold und Silber - Die Neustadt Hanau als ein führendes Zentrum der Luxuswarenproduktion', in (eds): Victoria Asschenfeldt, Holger T. Gräf, Markus Laufs, *Die Neustadt Hanau. Ein Drehkreuz im Europäischen Kunst-und Wissenstransfer,* Hanau, 2022).

$ 6,000-8,000

68 (marks)

□ 69

A GOLD AND ENAMEL SNUFF BOX, GERMAN, CIRCA 1790

of navette shape, the lid painted *en plein* with a young couple approaching a fountain, grazing sheep to the left, against a pale pink sky above a lake, within a gold caparisoned *paillon* border, on an opaque turquoise enamel ground, the sides and base painted with young trophies of love of flower baskets, gold and white *taille d'épargne* urn dividers, *crowned R incuse mark only in different fonts, later French control marks*
Length 3 1/4 in.
8.2 cm

$ 4,000-6,000

69

70

70

A GOLD AND ENAMEL SNUFF BOX, PROBABLY FRANÇOIS-CLAUDE THÉREMIN OR FRÈRES THEREMIN, BERLIN, 1790-1795

rectangular with cut corners, the lid painted *en plein* with peaceful scene of stags, does and rabbits on a clearing against pale pink skies, within gold *paillon* borders and on a translucent blue enamel ground over banded engine-turning, further white *taille d'épargne* enamel frames, *crowned crossed branches mark in a cartouche, another mark resembling a Paris charge mark, left rim numbered 3117*
Length 3 3/4 in.
9.4 cm

For more information on the maker of this box, see lot 65 in this sale.

$ 10,000-15,000

71

A GOLD AND ENAMEL SNUFF BOX, POSSIBLY PETER KARMARK, ST PETERSBURG, LATE 18TH CENTURY

the lid applied with an *en plein* enamel plaque depicting an allegory of the Altar of Love, the surface of translucent red enamel over banded wavy engine-turning, the borders of leaves and berries within opaque white lines and beads, *struck with two partially obliterated maker's marks, previously catalogued as possibly PK for Peter Karmark (active in St Petersburg, 1780s)*
Width 3 3/8 in.
8.7 cm

$ 15,000-25,000

71

72

72

AN UNUSUAL JEWELED TWO-COLORED GOLD, FILIGREE AND ENAMEL SNUFF BOX, MAKER'S MARK L&S, GERMAN, CIRCA 1805

rectangular with cut corners, the lid painted *en plein* with two lozenge-shaped panels of frolicking putti within unusual scrolling gold filigree borders set with pearls and rose-cut diamonds, surrounded by champlevé pale blue and white enamel leafy decoration, the sides and base enameled in duck egg blue, the angles embellished with taille d'épargne swag-hung columns, maker's mark L&S crowned, within wreaths, the base with a prestige charge mark for J. Alaterre between three fleurs-de-lis, the flange stamped incuse: S-B 28
Width 3 ½ in.
8.8 cm

PROVENANCE

With a handwritten provenance note reading 'Collection of Lucy, Countess of Egmont, Eaton Square, England';

Sotheby's Geneva, 16 November 1993, lot 113;

Sotheby's Paris, 30 October 2008, lot 78

Lucy King married Charles, 7th Earl of Egmont, in 1869. After his death in 1897 she married Alfred Brisco. She died in 1932 at her home in Eaton Square.

$ 12,000-18,000

□ 73

A TWO-COLORED GOLD AND ENAMEL SNUFF BOX, GERMAN, CIRCA 1805

rectangular with cut corners, the lid centered with a circular enamel plaque of a flower bouquet on a black background, within a white enamel frame enameled with a wreath of forget-me-nots resembling porcelain, further hexagonal gold *sablé* surround, on a geometrically patterned ground of elongated flowerheads in gold ovals alternating with turquoise enamel bands, the sides and base similarly decorated, the *sablé* gold angles engraved with leafy bands,
sunburst mark within sprigs only, the right rim numbered: 5377
Length 3 ½ in.
8.9 cm

It is interesting to compare the treatment of the angles in the present lot with the borders flanking the enameling on the lower part of the lids of two cut-cornered rectangular gold boxes painted with subjects from the Odyssey in this sale (lots 78 and 79). The leafy border, occasionally filled with translucent honey-colored enamel, is a feature that seems to be absent from Hanau or Geneva gold boxes, once more suggesting that the group of unusual boxes around the present lot and a few others indeed originates from an alternative centre of production in Germany.

$ 7,000-10,000

73

74

75

76

77

□ 74

A RECTANGULAR GOLD AND ENAMEL SNUFF BOX, MAKER'S MARK FJ, GERMAN, CIRCA 1810

rectangular with cut corners, the lid painted *en plein* in bronze *grisaille* with a mythological subject against an opaque white background, flanked by engraved stylised plumes within white enamel zig-zag borders, the top and bottom with a band of black enamel spikes on a *sablé* ground, the sides and base similarly decorated, *maker's mark FJ within further marks, the base marked with a sunburst within sprigs, the right rim numbered: 6192*
Length 3 ½ in.
9 cm

PROVENANCE
Sotheby's New York, 29 October 2013, lot 201

Gold boxes struck with the maker's mark FJ seem to be almost as prevalent as gold boxes by the eminent Geneva goldsmith Jean George Rémond. It is not surprising that they were previously often attributed to Geneva for stylistic reasons and in absence of a better alternative. They do, however, differ significantly from contemporary Geneva work in terms of shape, choice of color and different techniques than those prevalent in the Geneva *Fabrique* and even in Hanau at the time. Julia Clarke has extensively discussed the different possible places of production for these boxes; future research will hopefully shed even more light on this large-scale production of gold and enamel boxes, struck with numbers reaching to the high 6000s (Julia Clarke, 'Swiss Snuff Boxes 1785-1835, in: Haydn Williams, *Enamels of the World, The Khalili Collections*, London, 2009, p. 305).

$ 8,000-12,000

□ 75

A GOLD AND ENAMEL SNUFF BOX, GERMAN, CIRCA 1800

rectangular with cut corners, the lid enameled *en plein* with four pale-blue ovals painted with Vestal virgins *en grisaille,* on an unusual black and dark green scrollwork enamel ground, the sides decorated with black and dark green stripes, *sunray and sprigs mark only, the right rim numbered: 2566*
Length 3 ¾ in.
9.5 cm

$ 8,000-12,000

□ 76

A GOLD AND ENAMEL SNUFF BOX, GERMAN, CIRCA 1805

rectangular with rounded corners, the lid set with a semi-circular enamel plaque of a harbor scene with a merchant sail boat to the left and a young couple fishing to the right before a hilly landscape including waterfalls and a watermill, with a translucent pink enamel sky over radiating engine-turning, framed by an opaque enamel border, the engine-turned reeded surround enameled with bands of blue enamel around ovals, the sides and base similarly decorated, *sunburst and sprigs mark only, the right rim numbered: 3961*
Length 3 ⅞ in.
10 cm

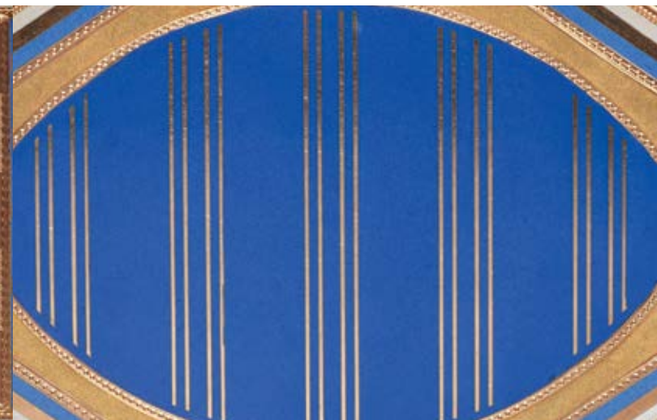
$ 7,000-10,000

□ 77

AN OCTAGONAL GOLD AND ENAMEL SNUFF BOX, MAKER'S MARK FJ, GERMAN, CIRCA 1805

octagonal, the lid applied with an oval enamel plaque painted with fishermen by a river against a mountain scape and a ruined castle in the background, on a *sablé* gold ground within opaque cornflower blue and white enamel frames flanking a polished gold rim, blue enamel sides, the base centered with an oval striped enamel plaque, *maker's marks FJ within three other marks, the base with a sunburst mark within sprigs, the right rim numbered: 3986,* in modern leather case
Length 3 ½ in.
9 cm

$ 7,000-10,000



78

□ 78

AN UNUSUAL GOLD AND ENAMEL SNUFF BOX, GERMAN, CIRCA 1805

rectangular with cut corners, the decoration of the lid divided lengthways into two halves: the top enameled with a fine white chestnut pattern over a lozenge ground resembling lace overlaid on polished gold, above a half roundel of a boldly chased scrolling flowerhead framed by a black enamel band inscribed: *'Offert part la Reconnoissance'*, the lower half enameled *en plein* with a rectangle representing a classical figure taming a lion, cheered on by elderly bystanders, against a black background, flanked by engraved gold leafy bands, the sides and base with further lace-like chestnut decoration, within a blue enamel border and gold scrollwork, *apparently unmarked*
Length 3 5/8 in.
9.1 cm

The enamel painters in the later eighteenth and the first decade of the nineteenth centuries explored a range of sources to decorate their gold boxes. While classical and widely circulated engravings such as those of Telemachus were very popular, another small group of German gold boxes made in the first decade of the nineteenth century is painted with subjects from the Odyssey, among them this lot and the following lot in this sale.

Alexander Pope's 1726 translation of Homer's *Odyssey*, a version of which was most probably referenced for the present box, reads:
The palace in a woody vale they found
High raised of stone, a shaded space around
Where mountain wolves and bridled lions roam
By magic tamed, familiar to the dome
With gentle blandishments our men they meet
And wag their tales and fawning lick their feet

For another gold box resembling this one in shape and composition, see Christie's London, 22 May 2001, lot 193.

$ 7,000-10,000

79

□ 79

AN UNUSUAL GOLD AND ENAMEL SNUFF BOX, PROBABLY GERMAN, CIRCA 1805

rectangular with cut corners, the lid decoration divided lengthways, the top half enameled *en plein* with palm trees against a starry night sky, around a chased gold semi flowerhead below a white enamel border, the lower part decorated with a rectangle enameled *en plein* with a scene of Odysseus' crew encountering the tame lions on the island of Aenea, under a palm tree and flanked by agave plants, writing her name in Greek in the sand in front of her, flanked by leaf borders, the sides with amber enamel bands around an engraved scrollwork border, the base similarly decorated around a central brown and black enamel panel simulating wood marquetry of fruit, *the front rim struck with possibly later marks F. ST in a rectangle, a star and a shield including number: 185*
Length 3 5/8 in.
9.3 cm

This image of Ariadne appears to have been altered several times by the *bijoutiers* creating these gold boxes in Germany in the early nineteenth century. A very similar example, with slightly less dramatic decoration to the upper part of the lid, sold Sotheby's London, 5 June 1972, lot 138. For yet another version, see Sotheby's London, 29 November 2006, lot 45. Ariadne accompanied by an infant can be seen on the lid of an enamel box, sold Christie's Amsterdam, 2 November 2010, lot 6.

PROVENANCE

Sotheby's London, 18 December 2007, lot 19

$ 7,000-10,000

80

□ 80

A LEGAL DOCUMENT SIGNED BY PAUL DE LAMERIE, CONCERNING A PAYMENT OF ONE HUNDRED AND THIRTY POUNDS, 1728/9

Paul de Lamerie
Indenture tripartite, accomplished in clerical hand, signed by Paul de Lamerie, John Fawdery, Ann Fawdery, and John Julliot, with red wax seal impressions of all four signatories, 19 February 1728/29, two conjoined vellum membranes (folded 77.5 x 65.3 cm), contemporary endorsements; natural flaws to vellum, old fold marks. Matted, glazed and framed (82.6 cm. by 93.3 cm).

PAUL DE LAMERIE, THE "GREATEST SILVERSMITH WORKING IN ENGLAND IN THE 18TH CENTURY" (V&A), MANAGES HIS COMPLEX FINANCIAL NETWORK.

This document acknowledges the payment of £130 to de Lamerie as part of a much wider set of debts and obligations between Fawdery, Julliot and de Lamerie. Both Paul de Lamerie and John Fawdrey are described as goldsmiths in the document as they were members of the Worshipful Company of Goldsmiths. The document refers to the mortgages of properties in Gloucestershire. De Lamerie also owned 48 properties in the area of Soho where he lived and worked.

John/Jean Julliot (1693-1737) was Lamerie's brother-in-law. Lamerie (9 April 1688 – 4 August 1751) married Julliot's sister, Louise (1694-1765) on 11 February 1717, by whom he had two sons and four daughters (three daughters survived). John Fawdery is for the silversmith John Fawdery II (Grimwade, no. 1287), who was married to Ann Fawdery in 1725.

$ 2,000-3,000

81 (Detail)

81

TWO MATCHING GEORGE II SILVER BASKETS, PAUL DE LAMERIE, LONDON, 1737 AND 1740

the rims cast with dragons, flowers, and wheat above pierced sides and base rims similarly decorated, the centers engraved with arms surrounded by flat-chased rococo ornament, the fixed handles rising from busts, engraved on undersides with 1871 presentation inscriptions, *marked on bases*
204 oz
6344.4 g
Length 14 ½ in.
36.8 cm

PROVENANCE

S.J. Shrubsole, 1961

Collection of Florence Gould, Villa El Patio, Cannes, sold

Sotheby Parke Bernet, Monaco, June 16, 1984, lot 1223

His Excellency Mahdi Al-Tajir, sold

Christie's New York, 16 April 2004, Lots 126-127

EXHIBITED

London, 1989: *The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection,* Christie's, no. 75.

LITERATURE

The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection, Christie's, London, 1989, no. 75, pp. 106-7

Each engraved on the underside, "1871 Presented to Lee Porcher Townshend Esq. in the 13th year of his Chairmanship of quarter Sessions by the MaGeorge Istrate and other Inhabitants of the County of Chester as an acknowledgement of their great esteem & deep gratitude for the faithful & valuable services rendered by him for many years."

The arms of those of Townshend. Lee Porcher Townshend (1804-1871) of Wincham Hall, Cheshire, married in 1833 Emma Joanna Gregg; they had three sons and five daughters.

Only Lamerie's wealthiest and most important patrons could afford pairs of baskets, with weights as in this case of over 200 ounces of silver. The closest comparable to this pair are those made also in 1737 for John, 4th Duke of Bedford. When one of these was displayed as part of the Treasure Houses of Britain exhibition in 1985 (no 457), Judith Banister wrote:

It is no exaggeration to say that they are the richest and finest of their type ever to have been created by Lamerie... the basket is a confection of unsurpassed craftsmanship in the ordering of the complex details of cast, chased, pierced, and engraved [elements].

Only three other pairs of high-handled Lamerie baskets are known, all later and less elaborate than the Townshend and Bedford pairs. A pair of 1739 made for Algernon Coote, 6th Earl of Mountrath, with tall sides but simpler cast borders, has been split up; a single one was in the Alan and Simone Hartman collection, see Christopher Hartop, *The Huguenot Legacy,* no. 39, pp. 196-203. A pair of 1744 with considerable piercing and little cast ornament is illustrated in P.A.S. Phillips, *Paul de Lamerie, Citizen and Goldsmith of London: A Study of his Life and Work,* London, 1968, pl. CXLVI and CXLVII. Lastly, a pair of 1747 with the arms of Sneyd of Keele Hall are in Colonial Williamsburg, see Susan Hare, *Paul de Lamerie: The Work of England's Master Silversmith,* London, 1990, p. 156, pl. 103.

$ 80,000-120,000

"Wincham Hall, Cheshire," from Edward Twycross, *The Mansions of England and Wales*, 1850.

Florence Gould, on board the liner *Ile de France* in New York, 1934.

82

Lots 83–85

82

A SET OF FOUR GEORGE II SILVER SALTS, PAUL DE LAMERIE, LONDON, 1745

applied with swags of flowers and berries hanging from the beaks of spread eagles above claw and ball feet, engraved with crest, *marked on bases*
39 oz 10 dwt
1238 g
Diameter 3 ½ in.
8.9 cm

$ 10,000-15,000

□ 83

A GEORGE I SILVER SAUCEPAN, PAUL DE LAMERIE, LONDON, 1719

engraved with arms in baroque cartouche, straight-turned wood handle, *marked on base and with scratch weight 13=2*
11 oz 10 dwt gross
367 g
Length 9 ½ in.
24.1 cm

$ 4,000-6,000

□ 84

A GEORGE I SILVER SNUFFERS TRAY, PAUL DE LAMERIE, LONDON, 1718

hourglass shape with molded rim, on four hoof feet, *marked on base*
8 oz 10 dwt
274 g
Length 7 ¼ in.
18.4 cm

$ 3,000-5,000

□ 85

A GEORGE II SILVER CHAMBER CANDLESTICK AND EXTINGUISHER, PAUL DE LAMERIE, LONDON, 1734

with scalework border, handle applied with strapwork and female mask, engraved with Bertie arms in a lozenge, *marked on base and sconce, with scratch weight 11=15*. Together with snuffers engraved with matching arms *by Simon Pantin, London, 1731*.
14 oz
435.4 g
Length 6 ½ in.
16.5 cm

$ 4,000-6,000

86

THE WALROND-BURDETT-COUTTS COOLERS: A SET OF FOUR GEORGE IV SILVER WINE COOLERS, PAUL STORR, LONDON, 1825

cast with grapevine, the bases with four heraldic tigers in high relief, the rims engraved with arms and the liners with three matching crests, *fully marked*
627 oz
19,500 g
Height 9 ½ in.
24.3 cm

PROVENANCE

In the Hartman Collection by 2003.

LITERATURE

Art & Antiques, March 2003, "Top 100 Collectors - Simone & Alan Hartman", p. 82

Christopher Hartop, *Art in Industry: The Silver of Paul Storr*. Cambridge, John Adamson for Koopman Rare Art, 2015, fig. 158, p. 143.

The first set of arms are those of Joseph Lyons Walrond of Antigua and Dulford House, Devon (1752-1815), 6th Marquess of Vallado, probably employed here by his widow, the former Caroline Codrington (d. 1833), whom he had married in St George's Hanover Square in 1797. The second arms are those of The Rt Hon William Lehman Ashmead Bartlett Burdett-Coutts MP PC (1851-1921) and his wife Angela (1814-1906), *suo jure* Baroness Burdett-Coutts and heiress of Harriet, Duchess of St Albans; they married in 1881.

The Walronds of Dulford House descended from Humphrey Walrond (*c.* 1600-1670), deputy governor of Barbados. A loyal Royalist, he was banished upon the arrival of the new Commonwealth governor in 1651 and appears to have entered the service of the Spanish Crown; on 5 August 1653, Philip IV created him a grandee of the first class, with the titles of Marchese de Vallado and Conde de Parama y de Valderonda. The family remained in the West Indies well into the eighteenth century but subsequently moved to Dulrond House, Devon. The estate was sold in 1891, at which time the Burdett-Couttses may have acquired these coolers.

In 1837, Angela Burdett had inherited the Coutts fortune, becoming the richest woman in England at the age of twenty-three. The youngest child of Sir Francis Burdett and Sophie Coutts, a daughter of banker Thomas Coutts, Angela was the heiress of her step-grandmother, Harriet, Duchess of St Albans. A popular actress and great beauty in her youth, Harriet Mellon married firstly banker Thomas Coutts, and secondly, after inheriting Coutts & Co. and £900,000, the 9th Duke of St Albans, 20 years her junior. The duchess believed that Coutts' fortune should remain in Thomas's family, and chose Angela as her heir, on condition that she take the family name and never marry a foreigner.

For more than four decades, Angela Burdett-Coutts spent lavish sums on philanthrophy, earning widespread acclaim, a peerage in her own right, and the admiration of the Prince of Wales. In 1881, however, she married her young American secretary. A bitter legal battle ensued, with the Coutts trust eventually passing to her sister, Clara Burdett Money, Angela retaining a two-fifths life interest. Clara in turn changed her own name, which led to *Punch*'s memorable verse: 'Money takes the name of Coutts / Superfluous and funny / For everyone considers Coutts / Synonymous with Money.'

Lady Burdett-Coutts died in 1906, having given away more than £3 million, and nearly 30,000 mourners came to pass by her coffin. Her husband continued to serve as an MP until his death in 1921, occupying the seat for Westminster which his father-in-law Sir Francis Burdett had held for thirty years.

$ 100,000-150,000

Angela Georgina Burdett-Coutts, Baroness Burdett-Coutts, by an unknown painter, c. 1840. National Gallery, London, NPG 6181.

"The Baroness's husband." Caricature by "Spy" (Leslie Ward) of William Ashmead-Bartlett, published in *Vanity Fair*, 12 March 1881.

87

□ 87

A THOMAS WEBB & SONS 'IVORY CAMEO' VASE, CIRCA 1885

probably designed by the Guest brothers, of ovoid shape, lightly shaded with a brown stain to simulate the appearance of 'old ivory', carved in Oriental taste with six circular cartouches of *Japonisme* motifs, enriched further by large sprays of flowering branches, *etched 'THOMAS WEBB & SON'S .LIMITED.' in round lozenge mark*
Height 8 ⅜ in.
21.2 cm

This vase can be tentatively identified as I446, as numbered in the factory records. A partially realized original drawing corresponding to the form and elements of the design, not prefixed, but likely related to the Ivory pattern book, is reproduced in Richard Dennis, *A Facsimile of Thomas Webb & Sons' Pattern Books Principally for Cameo Glass by the Woodall Team*, 2000, p. 67. Vase I446 is listed in the Thomas Webb & Son's "Old Ivory Cameo" price book with a sale price of 15 shillings, reproduced in Ray and Lee Grover, *English Cameo Glass*, New York 1980, p. 236.

$ 2,000-3,000

88

□ 88

A STOURBRIDGE THREE-LAYER CAMEO VASE, ATTRIBUTED TO THOMAS WEBB & SONS, CIRCA 1890

in Chinese taste, the translucent-yellow glass cased on the interior in opaque white and overlaid in red, carved in high relief with a panel reserving flowering branches of chrysanthemum and peonies, the rim with a chevron band, above an undulating striated lower body
Height 6 ¾ in.
17.1 cm

PROVENANCE

Probably, Dr. and Mrs. Leonard S. Rakow Collection (by 1982)

EXHIBITED

Probably, New York, The Corning Museum of Glass, Cameo Glass: Masterpieces from 2000 Years of Glassmaking, May 1-October 31, 1982, no. 122

LITERATURE

Probably, Sidney M. Goldstein, *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*, Corning 1982, pp. 87, 122, no. 112, illus.

A near identical vase by Thomas Webb & Sons, is illustrated in Ray and Lee Grover, *Carved & Decorated European Art Glass*, Rutland 1975, p. 43, fig. 26. A vase of this type marked Gem Cameo is in the Bill and Irma Runyon Art Collection, Texas A&M Foundation, id. no. 988.001.0070, illustrated in Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall*, Shepton Beauchamp 2000, p. 81, and a near identical vase to that was sold at Sotheby's London, *The Great Exhibitions Sale,* October 31, 2006, lot 633, and subsequently at Christie's New York, November 18, 2014, lot 2.

$ 4,000-6,000

□ 89

A THOMAS WEBB & SONS FOUR COLOR CURIO CARVED BOTTLE VASE, CIRCA 1889

of flattened bottle form, the ivory-toned glass shaded in *sgraffito* gilding to simulate undulating water, partly color padded in red and dark red/brown glass with schools of fish, seaweed, and two incense burners, all outlined in shaded gilding, the shoulder and foot padded in green in high relief and carved with scrolling motifs around the shoulder and foot, *etched THOMAS WEBB & SONS banner mark*
Height 5 ½ in.
13.9 cm

PROVENANCE

Leo Kaplan Antiques, New York (by 1980)

LITERATURE

Ray and Lee Grover, *English Cameo Glass*, New York 1980, p. 157, C179

Executed in collaboration by Arthur J. Nash, Woodall and Jules Barbe, this vase can be identified as either W2415 or W2423, as numbered in the factory records. Both vases appear as consecutive entries in the Thomas Webb & Son's price book, reproduced by R. and L. Grover, *op. cit.*, p. 176, where the authors also reproduce line drawings from the sketch book for both vases, p. 326. Original pencil pattern drawings survive, each annotated respectively:

"W2415 - [Green] on Burmese body. Ruby & brown fish. Ruby & brown Vases. Gilt water & Clouds. Cost. Barbe r/-; W2415 on/-; N(ash) d.", or *"W2423 - Colour as W2415 (Burmese Body). Cost: W(oodall) vi/-; N(ash) dd; B(rushing) 2/-, (Waves) Brown & Green. Pattern W2423, dated 1889."*

The original drawings are reproduced in Richard Dennis, *A Facsimile of Thomas Webb & Sons' Pattern Books Principally for Cameo Glass by the Woodall Team*, 2000, p. 24. The sale prices of each were not recorded. By 1959, the other vase that corresponds to these numbers was in the Albert Christian Revi Collection, illustrated in Revi, *Nineteenth Century Glass, Its Genesis and Development*, New York 1959, p. 152. In 1888, a further vase of this form and palette was produced, W2413, and according to the price book had a sale price of £6.6.0. The 'W' prefix denotes works executed by the Woodall team and designed by George or Thomas Woodall.

$ 2,000-3,000

89

□ 90

AN ENGLISH THREE-LAYER CAMEO VASE, ATTRIBUTED TO THOMAS WEBB & SONS, CIRCA 1890

possibly by the Woodall team, of squat square section, the opaque white glass cased on the interior in red, partially carved around the base with leafy branches against a matted ground, overlaid in translucent pale yellow, curio carved with scrolling leafy branches issuing flowers, circling four indentations of large flowerheads, the rim with an interlaced chevron border, the foot with a separate stiff leaf band, *indistinct etched MBH monogram in gothic script, with remnants of gilding*
Height 7 in.
17.7 cm

PROVENANCE

Dr. & Mrs. Leonard S. Rakow Collection, bearing label, inscribed CG-77

An overlay vase of this type, with polished white roses on a similar colored-ground, and red-cased interior is illustrated in Ray and Lee Grover, *English Cameo Glass*, New York 1980, p. 289, C273, formerly in the Collection of Beatrice Alice Woodall.

$ 2,000-3,000

90

91

□ 91

A THOMAS WEBB & SONS THREE-COLOR CAMEO BOTTLE VASE, CIRCA 1884

of tall slender bottle form, overlaid in translucent red and white carved through to the translucent yellow glass below with a large thorny branch of flowering roses and buds, the *verso* with a smaller thorny branch and a butterfly, the rim with a leafy-scroll band, both rims with translucent red and white overlay bands
Height 10 5/8 in.
27 cm

PROVENANCE

Leo Kaplan Antiques, New York (by 1982)

EXHIBITED

New York, The Corning Museum of Glass, Cameo Glass: Masterpieces from 2000 Years of Glassmaking, May 1-October 31, 1982, no. 109

LITERATURE

Sidney M. Goldstein, *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*, Corning 1982, pp. 87, 122, no. 109, illus. (as probably Thomas Webb & Sons, one of a pair)

Christopher Woodall Perry, *The Cameo Glass of George Woodall*, Shepton Beauchamp 2000, p. 26, illus.

A photograph of the present vase features in a Thomas Webb & Sons sales catalogue, circa 1884-1886, reproduced in Woodall Perry, *op. cit.* In the photograph the vase is labeled L407, which the author suggests may be for Lionel Pearce.

$ 6,000-8,000

92

□ 92

A STOURBRIDGE TWO-COLOR CAMEO VASE, ATTRIBUTED TO THOMAS WEBB & SONS, CIRCA 1885-90

of flattened ovoid form, the clear matte glass overlaid in translucent red and opaque white, the cylindrical neck finely carved with a band of half flower-heads above folded *trompe l'oeil* drapery cut in a *Chinoiserie* taste manner with branches of blossoms, the body with a continuous panel of among flowering branches, with a kingfisher catching a fish from water below, flanked by a large branches of flowering chrysanthemum and gnarled branches issuing buds, the obverse with a further bird in flight the foot banded with chevrons
Height 7 3/4 in.
19.6 cm

A vase in this palette carved with blossoms and a large spider and web, was in the Estate of Maude B. and Sam B. Feld, Sotheby's New York, December 1, 2001, lot 58, and subsequently sold at Christie's New York, November 18, 2014, lot 15, where attributed to Thomas Webb & Sons. A further vase in the palette, also with a spider and web, and marked for Thomas Webb & Sons, sold at Sotheby's London, June 2, 2005, lot 142. A vase of this form executed by George Woodall titled *The Flower Gatherer*, is illustrated in Ray and Lee Grover, *English Cameo Glass*, New York 1980 p. 405, C387.

$ 6,000-8,000

□ 93

A THOMAS WEBB & SONS CAMEO CIRCULAR STAND, CIRCA 1885

with a raised, slightly turned-over rim, the translucent pink-ground overlaid in white in high relief and carved with a leafy branch of three large peaches, with a smaller branch of blossoms and a single bee, the border with formal florets
Diameter 8 5/8 in.
21.9 cm

PROVENANCE

Dr. & Mrs Leonard S. Rakow Collection, bearing label, indistinct typed no. CG-88(?) (by 1982)

EXHIBITED

New York, The Corning Museum of Glass, Cameo Glass: Masterpieces from 2000 Years of Glassmaking, May 1-October 31, 1982, no. 99

LITERATURE

Sidney M. Goldstein, *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*, exh. cat., Corning 1982, pp. 86, 120, no. 99, illus.

A plate with turquoise blue-ground etched with plums and peaches was in the collection of Leo Kaplan, sold, Bonhams London, July 11, 2018, lot 313.

$ 3,000-5,000

93

□ 94

A THOMAS WEBB & SONS CAMEO CIRCULAR STAND, CIRCA 1885

with a raised, slightly turned-over rim, the yellow-ground overlaid in white in high relief and carved with tendrils of strawberries, a caterpillar climbing one of the stalks, and two butterflies, the border with formal florets
Diameter 8 5/8 in.
21.9 cm

PROVENANCE

Dr. & Mrs. Leonard S. Rakow Collection, bearing label, inscribed CG-87

$ 3,000-5,000

94

95

□ 95

THREE STOURBRIDGE OVERLAY CAMEO MINIATURE VASES, ATTRIBUTED TO THOMAS WEBB & SONS, CIRCA 1890

comprising:
a Red and White Overlay Cameo Miniature Bottle Vase;
Bottle;
a Four Layer Cameo Opaque-Ground Miniature Vase;
and a Four Layer Cameo Yellow-Ground Miniature Bottle Vase or Perfume Bottle
Height of tallest 2 ¼ in.
5.8 cm

PROVENANCE

Dr. & Mrs. Leonard S. Rakow Collection, bearing label (by 1982) (yellow vase);

D. M & P Manheim, New York, bearing label (opaque white and pink toned vase)

EXHIBITED

New York, The Corning Museum of Glass, Cameo Glass: Masterpieces from 2000 Years of Glassmaking, May 1-October 31, 1982, no. 125 (yellow vase)

LITERATURE

Sidney M. Goldstein, *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*, Corning 1982, pp. 88, 124, no. 125, illus. (attributed Thomas Webb & Sons) (yellow vase)

$ 3,000-5,000

96

□ 96

A THOMAS WEBB & SONS 'IVORY CAMEO' SCENT BOTTLE, WITH SILVER MOUNT AND STOPPER, CIRCA 1890

of spherical form, carved with meandering leafy vines, against a stained iron-red ground, over a band of formal flower heads against green, and stiff leaf panels decorated in two tones of gilding, *etched THOMAS WEBB & SONS banner mark, the silver marked for Thomas Webb and Sons Ltd, London 1902*
Height 3 ¼ in.
8.3 cm

PROVENANCE

Bonhams Bury St Edmunds, The Athenaeum, March 9, 2005, lot 44

$ 800-1,200

97

98

99

□ 97

A STOURBRIDGE LARGE CAMEO SCENT BOTTLE, WITH SILVER MOUNTS, ATTRIBUTED TO THOMAS WEBB & SONS, CIRCA 1885

of slender tapering form in turquoise blue glass overlaid in opaque white, carved in the round with four leafy vines, a butterfly and dragonfly, *the mounts, Birmingham 1890, maker's mark L & L.*
Length 10 ⅝ in.
26.9 cm

$ 1,500-2,000

□ 98

A THOMAS WEBB & SONS CAMEO SCENT BOTTLE, WITH SILVER-GILT MOUNT AND COVER, CIRCA 1884

of slender tapering form in red overlaid in white, carved in the round with vertical and horizontal bamboo shoots, *embossed Rd../ 12759 in white, the plain screw top marked for Sampson Mordan & Co., London 1884*
Length 5 ¾ in.
14.6 cm

PROVENANCE

Dr. and Mrs. Leonard S. Rakow Collection (by 1982)

EXHIBITED

New York, The Corning Museum of Glass, Cameo Glass: Masterpieces from 2000 Years of Glassmaking, May 1-October 31, 1982, no. 124

LITERATURE

Sidney M. Goldstein, *Cameo Glass: Masterpieces from 2000 Years of Glassmaking*, Corning 1982, pp. 88, 124, no. 124, illus.

Thomas Webb & Sons registered design number 12759 on September 11th, 1884.

$ 1,500-2,000

□ 99

A STOURBRIDGE LARGE CAMEO SCENT BOTTLE, WITH SILVER MOUNTS, ATTRIBUTED TO THOMAS WEBB & SONS, CIRCA 1884

of long flattened rectangular form, overlaid in opaque white and carved through to the green beneath, with large branch of meandering flowers, the *verso* with three sheaves of wheat and two butterflies, with clear glass stopper, *etched THOMAS WEBB & SONS/ GEM/ .CAMEO. circular lozenge mark,* the silver mount and cap marked for Frederick Bradford McCrea. London, 1884. *3 pieces*
Length 11 ⅜ in.
28.8 cm

PROVENANCE

Skinner Boston, circa 1988;

The Edwin Mary Triestman Collection of Important Glass, Sotheby's New York, June 14, 2006, lot 365

The Army and Navy Co-operative Society was incorporated in 1871 by a group of officers from the two branches, to supply goods to its members at the lowest possible rates. In 1880 a silversmith's mark was registered by Frederick Bradford McCrea, manager. The "Army & Navy Stores" had branches in Paris, Leipzig, Bombay and Karachi as well as their main premises in Victoria Street, London.

$ 2,000-3,000

100

Sir Samuel Auchmuty, by Sir Thomas Lawrence, c. 1810-13. Contemporary Art Gallery, Government Museum, Chennai.

101

100

A GEORGE III SILVER SOUP TUREEN AND COVER OF INDIAN AND INDONESIAN INTEREST, PAUL STORR, LONDON, 1809

raised on four dolphin feet, reeded handles terminating in lion heads, body engraved with contemporary arms and presentation inscription "Gift of British inhabitants of Madras to Lieut. Gen. Sir Samuel Auchmuty KB for the conquest of Java 1811," *fully marked, cover rim stamped RUNDELL BRIDGE ET RUNDELL AURIFICES ET PRINCIPIS WALLIAE LONDINI FECERUNT*
186 oz 5 dwt
5791 g
Length over handles 18 in.
45.7 cm

The presentation inscription reads: "The Gift of the British Inhabitants of Madras To Lieut. Genl. Sir Samuel Auchmuty K.G. for the Conquest of Java. 1811."

Samuel Auchmuty (1758-1822) was born in New York City; his father was Assistant Minister at Trinity Church, and his uncle a lawyer for the soldiers in the Boston Massacre. After fighting with the British during the American Revolution, he went to India, where he was on the staff of Lord Cornwallis and saw action against Tippoo Sahib. In 1803 he was knighted for his service in Egypt, including the capture of Alexandria, and took part in the Buenos Aires expedition of 1806-07. Now a Major-General, in 1810 he was appointed head of the Army of Madras, one of the presidencies of the East India Company. In 1811 he commanded the expedition to conquer Java, and on his return to England was named Lieutenant-General.

$ 14,000-18,000

101

A PAIR OF GEORGE III SILVER NEOCLASSICAL TWO-LIGHT CANDELABRA AND PAIR OF MATCHING CANDLESTICKS, WAKELIN & TAYLOR AND PARKER & WAKELIN, LONDON, CIRCA 1777

trumpet-form, chased with stiff leaves, and on four ball feet, crested below baron's coronet on bases and finials, matching branches with two-handled urn finials, *marked on bases and one nozzle, two with Wakelin & Taylor maker's mark only repeated four times, branches apparently unmarked, numbered and with scratch weights, one branch without weight or number*
166 oz
5163 g
Height of candelabra 18 in.
45.7 cm

The crest is that of Talbot under a baron's coronet.

$ 15,000-25,000

102

□ 102

A SET OF FOUR LOUIS XVI SILVER-GILT TALL CANDLESTICKS, HENRY AUGUSTE, PARIS, 1788

vase form with anthemion collars, the bases chased with flower heads alternating with matted leaves, *marked inside base rims and inside sconces*
123 oz
3825 g
Height 12 ¼ in.
31.1 cm

PROVENANCE

The Meyer de Schauensee Collection of Important French and Other Silver, Christie's, New York, 18 April 1991, lot 59

EXHIBITED

French Eighteenth Century Silver from the Collection of Rodolphe and Williamina Meyer de Schauensee, Philadelphia Museum of Art, 29 September - 20 January, 1991

The design for these candlesticks by Jean-Guillaume Moitte carried out for Auguste is in the collection of the Metropolitan Museum of Art (1978.521.4).

A number of very similar Auguste models is known, including a set of twelve candelabra (Paris 1787/88) commissioned by Frederick Augustus, Duke of York, second son of George III (1763-1827). Two from this set are in the Metropolitan Museum of Art (21.162.1a–c, .2)

$ 8,000-12,000

□ 103

A PAIR OF GEORGE IV SILVER SAUCE BOATS, PAUL STORR, LONDON, 1820

on scroll and foliate cartouche feet, engraved with later arms, *marked on bases*
48 oz
1493 g
Length 9 ¼ in.
23.5 cm

The arms are those of Annesley, Earl Annesley.

$ 4,000-6,000

103

104

A SET OF FOUR GEORGE III SILVER SAUCE TUREENS AND COVERS, DIGBY SCOTT & BENJAMIN SMITH, LONDON, 1805

ovals, ends with masks within serpents, body applied with panels of emblems and engraved with slightly later arms, *marked on base rims, cover, and finials, the finials by Paul Storr*
138 oz 10 dwt
4325 g
Length 8 5/8 in.
21.9 cm

PROVENANCE

Property of the Rt. Hon. Earl Howe, P.C., C.B.E., removed from Penn House, Buckinghamshire, sold Christie's, London, 6 December 1933

His Excellency Mahdi Al-Tajir

Christie's New York, 19 April 2002, lot 367

With M.S. Rau, New Orleans

Christie's New York, 26 January 2010, lot 87

EXHIBITED

Christie's, London, *The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 120

LITERATURE

The Glory of the Goldsmith: The Al-Tajir Collection of Silver and Gold, 1989, no. 120, p. 158

The arms are those of Curzon quartering Assheton, Howe and others for Richard William Penn Curzon Howe (1796-1870) in 1821 created 1st Earl Howe of the second creation, reviving the title of his maternal grandfather, the celebrated Admiral of the Fleet. In 1820 he married Lady Harriet Georgiana Brudenell (1799-1836) daughter of the 6th Earl of Cardigan. He was a Lord of the Bedchamber to George IV and Lord Chamberlain to Queen Adelaide. His descendent the 5th Earl Howe sold in 1933 an extensive dinner service by Scott & Smith and Paul Storr, 1804-1805, including these sauce tureens.

The design of these pieces is derived from French silver of the early 1790s; the upset of the Revolution drove designers such as J.J. Boileau to work in England. Larger versions of these same bas-reliefs appear on a soup tureen by Paul Storr, 1813 (Parke-Bernet Galleries, New York, 28 May 1968, lot 181). Similar bas-reliefs and handles also appear on a set of eight sauce tureens by Scott & Smith, 1803, in the Royal Collection (see E. Alfred Jones, *Gold and Silver of Windsor Castle*, pl. LXXXII).

$ 10,000-15,000

105

□ 105

A GEORGE II SILVER TWO-HANDLED BASKET, PAUL CRESPIN, LONDON, 1748

shaped gadroon rim, engraved with a later crest surrounded by border of rococo ornament, the sides pierced and engraved on both sides with fruit within flowing foliage and scrollwork, on pierced rim foot, *marked on base*
56 oz 15 dwt
1766.5 g
Length over handles 14 5/8 in.
37.1 cm

$ 6,000-8,000

□ 106

A GEORGE II SILVER TWO-BOTTLE CRUET STAND, EDWARD FELINE, LONDON, 1747

on paw-and-ball feet and pierced with diaper, the applied rococo cartouche engraved with arms, fitted with two silver-capped bottles engraved to match and crested, *marked on base of stand*
17 oz 15 dwt stand only
553 g
Length 6 1/4 in.
15.9 cm

PROVENANCE

Sotheby's New York, 9 November 2000, lot 209

The arms and crest are those of Drury-Lowe impaling Steer for William Drury-Lowe of Locko Park, co. Derby (d. 1827). A London merchant, he assumed the additional name and arms of Lowe in 1790.

The same armorials are engraved on the Drury-Lowe tureen by Paul de Lamerie, London, 1736, from the Jaime Ortiz-Patino Collection of Paul de Lamerie Silver at Sotheby's London on 4th June, 1998, lot 223. Further details about William Drury-Lowe appear in that catalogue.

$ 2,000-3,000

106

107

108

Thetis Transporting Arms for Achilles, by William Theed the Elder, c. 1804-12, adapted for the design of the salts above. Metropolitan Museum of Art, New York, 2013.35.

107

A SET OF FOUR VICTORIAN SILVER-GILT SALTS, JOHN S. HUNT, LONDON, 1855

formed as tritons pulling shells on wave-chased bases, *marked on shells and bases, base rims engraved Hunt & Roskell Late Storr & Mortimer 7955*
73 oz
2270 g
Length 4 1/4 in.
10.8 cm

PROVENANCE

Sotheby's London, 11 November 1982, lot 90 (a pair)

A Nobleman; Christie's London, 10 December 1980, lot 143 (a pair)

Christie's London, 17 March 1999, lot 50

LITERATURE

V. Brett, *The Sotheby' Directory of Silver 1600-1940*, p. 279, no. 1293, illustrated.

The attribution of this design to the sculptor and painter William Theed (1764-1817) is based on its similarity to his bronze group *Thetis returning from Vulcan with the Arms of Achilles*. Depicting Thetis in a shell chariot being drawing by a triton, the sculpture was exhibited at the Royal Academy in 1812 and is now in the Royal Collection; another version was recently acquired by the Metropolitan Museum of Art.

Theed worked for Rundell, Bridge and Rundell from 1803 as a designer and chief modeler. Twenty-four salts of this model, marked for Paul Storr, London, 1810, were supplied by them to the Prince Regent, (see *Royal Treasures: A Golden Jubilee Celebration*, The Queen's Gallery, 2002, no. 184, p. 263). A drawing of this design features in the "Rundell's album" at the Victoria and Albert Museum, titled '*Designs for Plate etc. by John Flaxman*', circa 1820 (E.114-1964), probably by the sculptor Edward Hodges Baily who became a pupil of John Flaxman in 1807, at a time when Flaxman was designing silver for Rundell, Bridge and Rundell. In 1833 Bailey started working for Storr and Mortimer, the predecessors of Hunt and Roskell whose retailer's stamp is seen on the present lot.

$ 10,000-20,000

108

A SET OF EIGHT GEORGE IV SILVER-GILT SHELL SALTS, EDWARD FARRELL, PROBABLY RETAILED BY KENSINGTON LEWIS, LONDON, 1822

formed as shell bowls on rockwork bases, *marked on shells*
131 oz
4086 g
Length 4 3/8 in.
11.1 cm

PROVENANCE

Audrey and Ruxton Love collection, New York, sold;

Christie's New York, 19 October 2004, lot 209

EXHIBITED

New York: Christie's, *Antiquity Revisited: English and French Silver-Gilt from the Collection of Audrey Love*, September 1997.

LITERATURE

A. Phillips and J. Sloane. *Antiquity Revisited: English and French Silver-Gilt*, London, 1997, p. 82, no. 19.

Edward Farrell was probably the most innovative silversmith in the Revivalist style active in England in the early 19th century. He entered his mark in 1813 and by 1820 was working with the retailer Kensington Lewis. Lewis had been buying important antique plate at auction since 1816, and together they created unusual and characterful pieces, particularly for Lewis' main patron Frederick, Duke of York, brother to the Prince Regent.

The angular rockwork bases on these salts relate to the rockwork base used by Farrell in the Hercules candelabrum for the Duke (see literature no. 12, p. 62). The base also relates to a pen and ink drawing for dessert stands, attributed to Edward Hodges Baily, in the Rundell's album at the V&A.

$ 25,000-35,000

110

109

AN ASSEMBLED SET OF FOUR GEORGE III SILVER-GILT SUGAR VASES AND COVERS, DIGBY SCOTT & BENJAMIN SMITH FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1805

each vase-form on a circular base with four foliate panel feet, the base cast and chased with stiff leaves and bell-flowers, partly gadrooned below scrolling foliage and rosettes, serpent-headed handles, bud finial, three engraved on rim with Howe crest, the fourth with a different crest, *each marked under base and on cover, also stamped on cover RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE LONDINI FECERUNT.*
118 oz 10 dwt
3688.5 g
Height 7 in.
19.5 cm

PROVENANCE

Three:

Probably Richard, 1st Earl Howe of the second creation (1796-1870), by descent to

Francis, 5th Earl Howe, sold

Christie's, London, 1 July 1953, lot 111.

The source for these sugar vases was probably a Roman marble funerary urn in the collection of the 1st Marquess of Lansdowne, see David Udy in "Piranesi's Vasi, the English Silversmith and his Patrons", *Burlington Magazine*, December 1978, p. 837, fig. 55-57. The design in silver is attributed to sculptor John Flaxman, who used a version in his tomb monument for Sir Thomas Burrell in 1796. Flaxman became Rundell's most important designer around 1804, when Scott and Smith were in charge of Rundell's workshop.

The first known examples were produced by Scott and Smith probably no earlier than 1805, the same date as the present examples. A set of eight vases of this design, 1808-1809, were made for George IV as Prince of Wales at a cost of L376 4s, see *Carlton House: The Past Glories of George IV's Palace*, 1991, cat. no. 95, p. 133.

$ 50,000-70,000

□ 110

REGIMENTAL: A SET OF FOUR WILLIAM IV SILVER-GILT WINE COASTERS, BENJAMIN SMITH III, LONDON, 1831

openwork grapevine sides, centers engraved with badge of the 89th Regiment, the badge includes battle honors for Java, Niagara, Ava, and Egypt below a sphynx, wood bases, *marked on base plate and outer rims and stamped B Smith Duke Street Lincoln Inn Fields*
Diameter 6 ¼ in.
15.9 cm

The badge is that of the 89th Regiment of Foot. The regiment was known as Princess Victoria's when it was raised on 3 December 1793, but later earned the moniker "Blayney's Bloodhounds' due to its relentless 1798 hunt of Irish rebels under the command of Lord Blayney. The 89th Regiment participated in the Peninsular War, the 1810 Battle of Fuengirola, and the Battle of Chrysler's Farm in the US in which it gained recognition for having defeated several American regiments. The 89th Regiment amalgamated with the 87th Regiment of Foot on 1 July 1881 to form the 2nd Battalion, Royal Irish Fusiliers, known today as the Royal Irish Rangers.

$ 6,000-9,000

111

111

A PEARL-SET GOLD AND ENAMEL SNUFF BOX, GENEVA, CIRCA 1785

oval, the lid painted *en plein*, possibly Cleopatra being offered an asp on a salver by a young boy, a helmeted man behind him, possibly Octavius or Anthony, within a gold *paillon* border, on a blue enamel ground in a split-pearl frame, the sides decorated with roundels of sheep, a dog, turtledoves and Cupid's quiver between translucent royal blue enamel panels below a pale blue and black t*aille d'épargne* border, the base centered with an *en plein* enamel painting of two children feeding ducks by a pond, within a fine pale blue *paillon* flower wreath, on a translucent blue enamel ground over concentric zig-zag engine-turning, *maker's mark MW incuse, later control marks to rim*
Length 3 ¼ in.
8.3 cm

$ 10,000-15,000

111 (detail of sides)

111 (detail of base)

112

112 (base)

112

A PEARL-SET GOLD AND ENAMEL SNUFF BOX, PROBABLY PHILIPPE GERVAIS, GENEVA, CIRCA 1785

oval, the lid applied with a split-pearl framed enamel plaque representing a departure scene with a sail boat against a sunset in the background, surrounded by a fine rose *paillon* wreath on a translucent blue enamel ground over wavy sunburst engine-turning, the outer entwined gold border picked out in green enamel, the sides and base similarly decorated with fine *paillon* swags, roses sprays and birds, *maker's mark PG crowned, the rim with later unidentified control marks, further struck: 18K*
Length 3 ¼ in.
8.3 cm

$ 10,000-15,000

113

□ 113

A LARGE PEARL-SET GOLD BONBONNIERE, JEAN-GEORGE RÉMOND, GENEVA, 1783-1791

circular, the lid applied with a shaped rectangular enamel plaque painted with a *scène champêtre* with a young gentleman with a white horse courting a lady, against an opalescent pink sky, within a split-pearl and gold *paillon* frame, opaque pale blue enamel ground, framed with white and blue borders alternating with gold quatrefoils on white ground, *maker's mark crowned, later Vienna control mark,*
Diameter 3 ¼ in.
8.3 cm

PROVENANCE

Christie's London, 10 June 2008, lot 19

The Huguenot Jean George Rémond was born in Hanau in 1752 where he was trained as a *bijoutier.* He is first recorded as applying for domicile in Geneva in June 1783, perhaps attracted by the opportunities that he saw following the revolution of 1782. He was received as master in December 1783. The present lot was made during this first period of Rémond's long career as one of the most prolific *bijoutiers* in Geneva, before he and his business partners Laurent Guisseling and Jean Noé Lamy, both engravers from Hanau, went into partnership with Joseph Guidon and David Gide. This company for '*la fabrication et la commerce de bijouterie*', was registered on 21 April 1796 under the name of Guidon, Remond, Gide & Co (Julia Clarke, 'Swiss Snuff Boxes 1785-1835', in: Haydn Williams, *Enamels of the World, The Khalili Collections,* London, 2009, p. 295). The very successful and fruitful partnership came to an end in 1801, when a new company known as Rémond, Lamy & Co. was found (Julia Clarke, *op. cit.*; see lot 121 in this sale).

$ 6,000-8,000

113 (marks)

114

114 (base)

□ 114

A PEARL-SET GOLD AND ENAMEL SNUFF BOX, LOUIS GALOPIN II, GENEVA, CIRCA 1802-1806

rectangular with cut corners, the lid painted *en plein* with a young couple against a mountain scape, flanked by gold and white enamel *taille d'epargne* fountains barked at by dogs, on an opaque black enamel ground within a split-pearl frame, the sides with flower garlands and pale blue angles, the base elaborately enameled with white enamel swans emerging from pale blue enamel cornucopiae, *rubbed maker's mark L crowned*
Width 3 ½ in.
9 cm

Louis Galopin II (1767-1831), natural son of Louis Galopin I, became master *bijoutier* in Geneva in 1795, his masterpiece being *'un étui en or émaillé'*. He entered into partnership with Samuel Darier (see lot 733) in 1807 until 1812. For more information about his life and career, see Haydn Williams, *Enamels of the World - The Khalili Collections,* London, 2009, no. 217, p. 312.

The present lot shows an unusually complex and visually pleasing combination of *en plein* enameling and most skillful *taille d'épargne* decoration. For a gold and enamel snuff box of similar high quality, painted *en plein* with a very close variation of the scene of the lid in which a dog and an altar of love have been added to the right side near the amorous couple, see Sotheby's London, 25 October 2016, lot 718.

$ 5,000-7,000

□ 115

A GOLD AND ENAMEL SNUFF BOX, MAKER'S MARK GF, GENEVA OR HANAU, CIRCA 1775

oval, the lid and base decorated with peacock butterflies, beetles and flies in colorful enamel highlighted with gold *paillons*, on an opaque cornflower blue enamel ground, within a fine paillon leaf border and a white enamel band, framed by an outer border of blue and white enamel forget-me-nots on a *sablé* ground, the sides similarly decorated, divided by enameled flower vases, *maker's mark GF crowned*
Length 2 ¾ in
7 cm

PROVENANCE

Sotheby's London, 27 May 2004, lot 132

$ 8,000-12,000

115

115 (detail of base)

116

116 (base)

□ 116

A GOLD, ENAMEL AND FILIGREE SNUFF BOX, PROBABLY GENEVA OR GERMAN, CIRCA 1790

rectangular with cut corners, the lid centered with an enamel roundel of *en grisaille* putto by an altar decorated with gold *paillons*, in a frame inset with simulated pearls alternating with *paillon* leaves, flanked by two putti seated on gold scrolls, within elaborate colorful *paillon* foliage and an opaque white enamel frame within a stamped gold border, on a dark blue enamel ground, the sides and base similarly decorated,
apparently later struck with French prestige marks including Paris date letter for 1785
Length 3 in.
7.5 cm

PROVENANCE

Sotheby's Geneva, 17 May 1994, lot 19

$ 5,000-7,000

□ 117

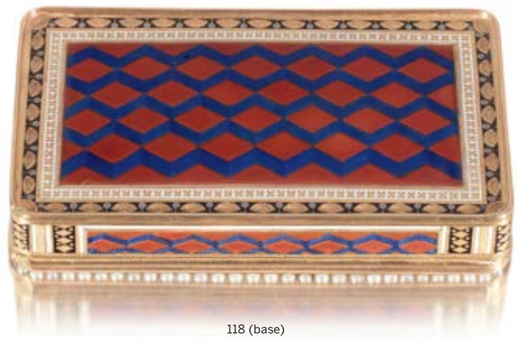
A PEARL-SET GOLD AND ENAMEL LADIES' TRAVELLING SET, GENEVA, LATE EIGHTEENTH CENTURY

the cartouche-shaped tooled red leather case comprising: a gold and enamel bodkin case of tapering shape, both sides painted *en plein* with roundels of fishing scenes, within white beaded enamel borders and colorful *basse-taille* enamel floral foliage, the front engraved with a later coat of arms, *marked crowned FF incuse within small fleur-de-lys marks*, 10.9 cm., 4 ¼ in. high; with a matching gold and enamel knife, *apparently unmarked, 17.6cm., 7 in. high*;
and an associated circular gold and enamel snuff box, the lid painted with a young couple by a flaming altar of love within a split-pearl border and cornflower blue enamel borders, the sides and base enameled in translucent green over zig-zag engine-turning around a central rosette, *with rubbed maker's mark ?&H incuse*
Diameter 2 ⅜ in.
5.9 cm

$ 7,000-10,000

117

118



118 (base)

118

A PEARL-SET GOLD AND ENAMEL SNUFF BOX, PROBABLY GUIDON & GIDE, GENEVA, 1800-1801, THE ENAMEL BY JEAN-LOUIS RICHTER

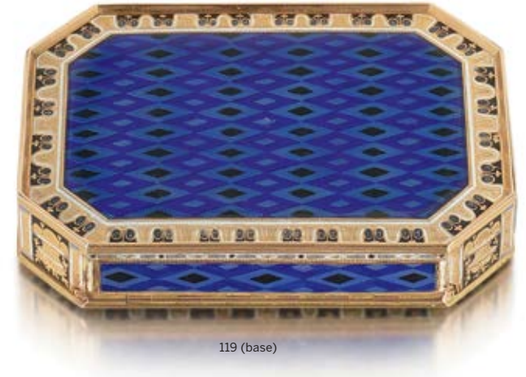
rectangular, the lid finely painted with fisherfolk, a naval battle with galleons in full sail firing canons against pink and smoky skies in the distance, *signed: Richter* to the lower left corner, within white and black enamel frames and a split-pearl border, the sides and base enameled in an unusual blue and red zig-zag pattern over engine-turning, within a *taille d'épargne* fan and circle border, *maker's mark G.G incuse*, in modern leather case
Length 3 5/8 in.
9.1 cm

The figures of fisherfolk in the foreground are derived from a print engraved from a painting by Claude-Joseph Vernet entitled *Pêche heureuse,* with the background slightly rearranged.

For another pearl-set gold and enamel box with the same maker's mark, also painted with fisherfolk after Vernet and signed by Jean-Louis Richter, see Sotheby's London, 22 May 2019, lot 465. A second box with a similar enamel painting by Richter with a slightly less dramatic background omitting the firing canons, was made by the renowned Geneva firm of Rémond, Lamy & Co, between 1801 and 1804. Sold in the same sale as the above, it was also formerly part of the Swiss collection of portrait miniatures and gold boxes of Dr. Erika Pohl-Ströher. Signed enamel miniatures by Jean-Louis Richter remain rare, nonetheless a second signed enamel painting with a different subject also forms part of the present collection (see the following lot in this sale).

$ 12,000-18,000

119



119 (base)

119

A GOLD AND ENAMEL SNUFF BOX, RÉMOND, LAMY, & CO, GENEVA, 1801-1804, THE ENAMEL BY JEAN-LOUIS RICHTER

rectangular with cut corners, the lid finely painted with a busy lakeside scene including fishermen casting their nets, a village in the distance against a mountainous background below a brewing thunderstorm, signed: *Richter* to lower left, within a *taille d'épargne* trefoil and ovolo border, the sides and base decorated with an unusual textile-inspired lozenge enamel pattern in different shades of blue, the angles with *taille d'épargne* flower baskets between columns, *partially rubbed maker's mark*, in leather case
Length 3 ¼ in.
8.4cm

For the pair to the present lot, with a mirrored version of an otherwise seemingly identical enameled lake scene with fisherfolk and matching *taille d'épargne* frame, also signed by Richter, see Christie's London, 3 July 2019, lot 41.

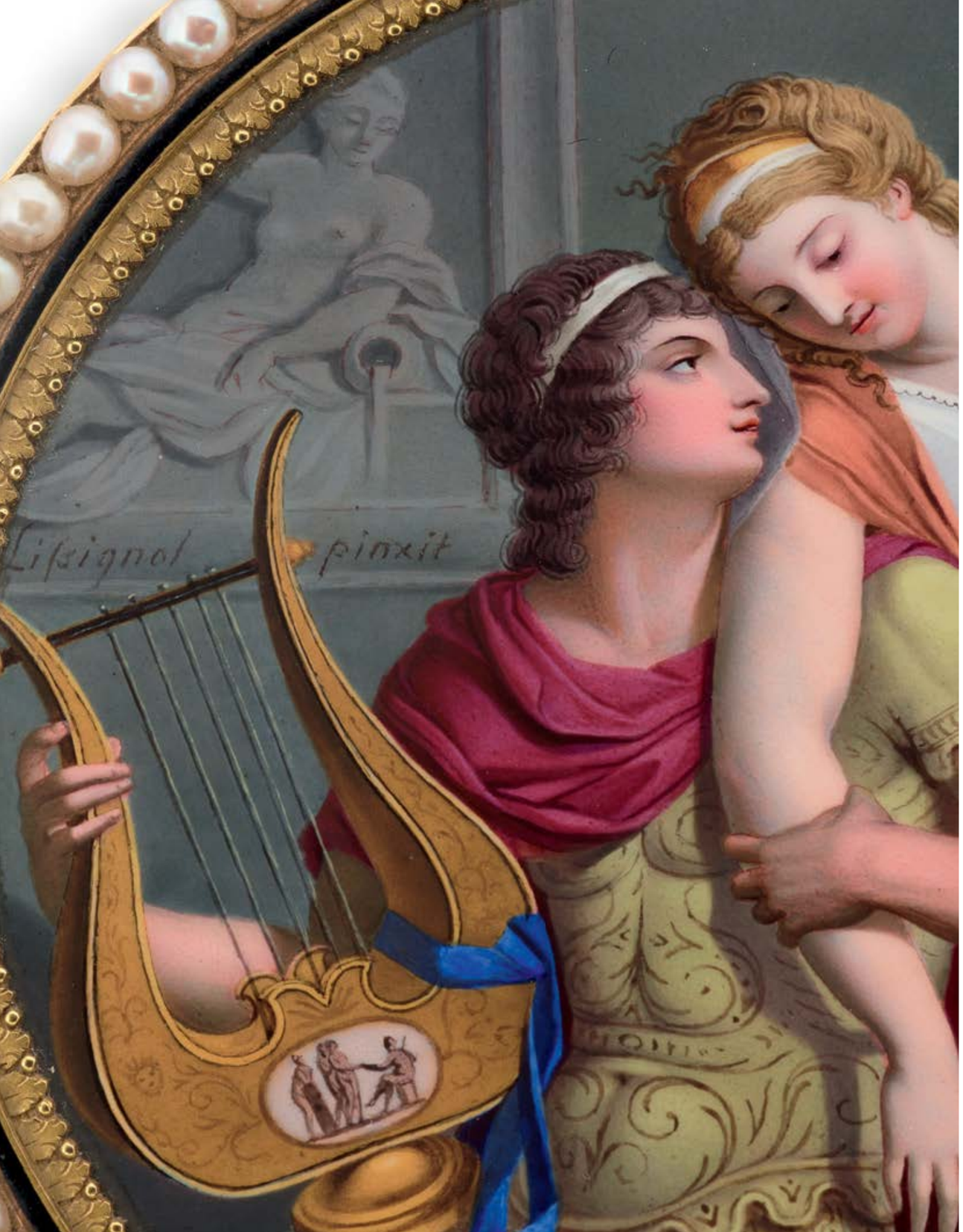
Jean-Louis Richter was apprenticed in 1778, at the age of 12, to the brothers Philippe-Samuel-Théodore (1756-1805) and David-Etienne (1758-1832) Roux, enamel painters, for a term of 6 years and remained in Geneva supplying exquisite painted enamels to the *Fabrique* for the next forty years. His work drew upon many different engraved sources, often combining elements from several different prints into one painting. His Italianate views taken from Vernet were apparently also very popular with the Ottoman market. Richter is also credited with being the first artist to use an engine-turned ground under opalescent semi-translucent enamel to represent the shimmering rosy effect of a sunrise or sunset seen behind the mountain tips. (Haydn Williams, *Enamels of the World, The Khalili Collections*, London, 2009, p. 270).

The short-lived informal partnership of Rémond, Lamy & Co. was formed following the dissolution of the Geneva company of Guidon, Rémond, Gide & Co. on 1 January 1801. That company had been registered in 1792 to last for ten years and the termination was followed by a division of the partners who, on the same day, opened on the one hand, Rémond, Lamy & Co. and on the other, Guidon, Gide & Blondet fils, thus dividing the original partners between those of Geneva origin and those who had come from Hanau.

Although the partnership of Rémond, Lamy & Co. only lasted three years, a remarkable number of boxes with their mark survive showing that despite production having been very high, the quality and innovative nature of the boxes was extraordinary with no two identical.

$ 12,000-18,000

119 (detail of signature)



120

A LARGE PEARL-SET GOLD AND ENAMEL BONBONNIERE, PROBABLY GENEVA, CIRCA 1800, THE ENAMEL BY JEAN-ABRAHAM LISSIGNOL

circular, the lid decorated with a finely-painted enamel plaque representing *The Love of Paris and Helen*, after Jacques-Louis David (1788), *signed: Lissignol pinxit* to top left in a split-pearl frame, the sides embellished with an opaque black and white *taille d'épargne* border of fan-shaped ornaments alternating with lozenge bands above translucent steel blue enamel on an engine-turned ground, the base similarly decorated, with concentric engine-turning, *apparently unmarked,* in modern leather case
Diameter 3 ⅜ in.
8.6 cm

The very finely painted enamel scene on the lid is signed by Jean-Abraham Lissignol (1749-1819), known as *Père Lissignol* to distinguish him from his son Abraham who was also an enameler in Geneva; *Père Lissignol* was trained by Jean-Marc Roux. As well as painting plaques for snuff boxes, he also supplied workshops with portrait miniatures for watch cases and boxes. He appears to have specialized in allegorical subjects particularly those including plump cherubs. A box in the Patek Philippe Museum shows such a scene identified as the allegory of The Arts and Nature. In 1806, Père Lissignol wrote eloquently to the Paris authorities (Geneva then being occupied by France) suggesting that the Imperial Court should buy enameled trinkets to encourage the failing trade in Geneva, just as they had bought Lyons silk to help that market recover.

For another Geneva gold box decorated with a smaller and slightly different variation of David's painting in enamel, see Sotheby's Paris, L'*Élégance Intemporelle Paris, Rive-Gauche*, 14 September 2017, lot 29.

$ 12,000-18,000

Paris and Helen, by Jacques-Louis David, 1786, The J. Paul Getty Museum, Los Angeles, 83.GA.192

120 (base)

121

A RARE PEARL-SET GOLD AND ENAMEL SNUFF BOX, GUIDON, GIDE & BLONDET FILS, GENEVA, 1802

rectangular with cut corners, the lid applied with a pearl-set gold wedding coach over an enamel painting of King Carlos IV and his consort Maria Luisa of Parma, drawn through the streets of Barcelona, overlaid with a pearl-set chased arch of scrolling laurels, flanked by the figures of War and Peace, the latter holding a shield inscribed 'Paz', in alcoves framed with half pearl-set Corinthian columns, the sides and base enameled in deep blue and black hexagons within white, black and blue *taille d'épargne* borders of rising suns and arrowheads, the angles with swag-hung *taille d'épargne* vases, *maker's mark GGB crowned incuse*
Width 3 ½ in.
9.2 cm

PROVENANCE

Sotheby's London, 3 July 2012, lot 172

'On 11 September 1802, Carlos IV and Maria Luisa were welcomed to Barcelona by enthusiastic crowds. A magnificent gilded chariot with crimson velvet and cloth of gold cushions, designed by Pedro Pablo Montaña, director of the design school of the Barcelona Board of Trade, and built by Manuel Piera, skilled carpenter of the Calle del Carmen, was provided for their majesties and drawn not by horses but by guildsmen in 'Roman' dress. The design of the coach was symbolic: at the front was a dog with a key in its mouth symbolizing Barcelona's loyalty; above this and above the arms of the city was a lion with two globes between its paws for the King of Spain, ruler of the old and new worlds.' According to the London *Morning Post* of 22 November 1802, 'The King's suite comprised about 4000 (...) The triumphal car, in which the Royal Pair entered the town, was covered with sheets of gold, sustaining at [the] top a crown of diamonds of immense value.... The procession lasted upwards of two hours, and the enthusiasm of the people ... was excessive'. For further information, see Maria de los Angeles Pérez Samper, *Barcelona, Corte, La visita de Carlos IV en 1802*, Barcelona, 1973.

Carro triunfal ofrecido por los colegios y gremios de Barna. á sus Augs- Sobers: Carlos IV y Maria Luisa, para su entrada pública en la tarde del 11 de 7bre de 1802 en testim.º de su fiel amor, gratitud y vasallage, by Bonaventura Planella i Conxello,1802, CRAI Biblioteca de Fons Antic, Universitat de Barcelona

The splendour of the Royal chariot decorated with sheets of gold is rendered in actual gold on the present lot, while the wheels are cleverly formed of precious half pearls.

Only the best enamel painters of their time painted contemporary events in enamel, often battle scenes and usually after prints or paintings. The present box forms part of this small group which was made between 1792 and 1804 in Geneva and Hanau. Among them are a gold box by Guidon, Remond, Gide & Co., Geneva, 1792, painted with the second siege of Oczakow in 1788 (one of the major battles between the Ottoman Empire and the Russian army) and its pair in the State Hermitage Museum in St Petersburg (Collections of the Treasure Gallery, inventory number Э-10942). A third box by the same makers shows another aspect of the siege (sold Bonham's London, 12 November 2014, lot 2).

Another example for a different contemporary event on a Geneva gold box can be found in the Khalili collections: a gold box by Rémond, Lamy & Co (1801-1804) is painted with Napoleon's passage of the Pont d'Arcole in 1796 (Haydn Williams, *op. cit*, no. 211, p. 309). A fifth example made by the same makers as the present lot -Guidon, Gide & Blondet Fils, Geneva - is painted with a dramatic view of the sea battle of the 'Glorious 1st of June', after James de Loutherbourg (sold Sotheby's London, 25 May 2022, lot 16) and a slightly earlier oval Hanau box is set with an enamel plaque representing The battle of Hogland, a naval action which took place during the Russo-Swedish war of 1788-1790 (sold Sotheby's London, 26 May 2021, lot 12).

$ 15,000-25,000

122

□ 122

A PEARL-SET GOLD AND ENAMEL SNUFF BOX, PROBABLY GUIDON & GIDE, GENEVA, 1800-1801

rectangular with cut corners, the lid painted with a young lady arranging a flower basket, and a putto peeking at her from behind the trees to the right, a swan approaching on the lake behind her, in a frame of large half pearls, the sides and base decorated in translucent green enamel over chevron engine-turning, the angles enameled with *taille d'épargne* turtledoves carrying ovals with flaming hearts around their necks, within a black and blue *taille d'épargne* enamel tulip border, *maker's mark G.G incuse only,*
in associated red leather case
Length 3 ¼ in.
8.3 cm

$ 7,000-10,000

□ 123

A GOLD AND ENAMEL SNUFF BOX, RÉMOND, LAMY, MERCIER & CO., GENEVA, CIRCA 1815

in the shape of a book, the front with a lozenge engine-turned panel within blue enamel tulip and scrollwork borders, the spine with lozenges and enamel bands resembling a binding, the reverse set with a rectangular enamel plaque of Diana and Endymion, within scrollwork borders, *maker's mark, unofficial PC3 18 ct standard mark*
Height 3 in.
7.6 cm

PROVENANCE

Christie's London, 6 December 2005, lot 25

This book-shaped snuff box with a finely enamelled spine was made during the last of the many business partnerships that the famous Geneva *bijoutier* Jean George Rémond had formed throughout his prolific career. The firm of Rémond, Lamy, Mercier & Co was formed on 1 August 1811 but confusingly continued to use the IGRC lozenge mark registered by the firm in 1806 and in 1815. Like Rémond, Jean Noé Lamy was also born and trained in Hanau before moving to Geneva. Although this last company of Rémond was not officially ended until 1820, it must have stopped earlier because Rémond decided to retire in Hanau in 1818, applying for a passport from Geneva to the city in Hesse (Ian White and Julia Clarke, *The Majesty of the Chinese Market Watch, London, 2019, p. 77).*

$ 7,000-10,000

123 (lid)

123 (base)

124

125

□ 124

A LARGE GOLD AND ENAMEL SNUFF BOX, PROBABLY GENEVA, EARLY NINETEENTH CENTURY

rectangular with rounded corners, the lid inset with an enamel painting of Diana and Endymion, within a chased shell frame, flanked by gold term figures with painted heads of Diana and Endymion, on a dark blue background below chased baldachins, the sides and base decorated in translucent blue and black enamel over heart-shaped engine-turning, *apparently unmarked*
Length 4 in.
10.1 cm

$ 8,000-12,000

□ 125

A GOLD AND ENAMEL SNUFF BOX, GENEVA, CIRCA 1800-1805

rectangular with rounded corners, the lid applied with a square enamel plaque of a mother and child, in a chased and engine-turned frame within a black enamel rim, applied to each side with a chased gold Egyptian mask transitioning into rose garlands on translucent blue enamel, the sides and base decorated with a complicated engine-turned pattern below dark blue and opaque black enamel, *maker's mark M incuse, the left rim poorly struck with maker's mark conjoint MM incuse, the left rim numbered: 115,* in modern leather case
Length 3 ⅛ in.
7.9 cm

$ 8,000-12,000

Diana and Endymion, by Luca Giordano, c.1675-1680,Gift of Joseph F. McCrindle in memory of Mr. and Mrs. J. Fuller Feder and in Honor of the 50th Anniversary of the National Gallery of Art, National Gallery of Art, Washington DC

125 (base)

127

127 (base)

□ 126

A GOLD AND ENAMEL SNUFF BOX, GERMAN, CIRCA 1795

in the shape of an elongated shield, the lid enameled *en plein* with a young lady holding a flower crown, a dog near her behind a pedestal, on a striped dark blue enamel ground within opaque white enamel borders, s*un ray and sprigs mark only*, *the left rim numbered: 238*
Height 3 1/4 in.
8.2cm

$ 3,000-5,000

126

127

A GOLD AND ENAMEL DOUBLE-OPENING 'FORM' SNUFF BOX, SENÉ & DETALLA, GENEVA, BEFORE 1792-1805

in the shape of a lyre, the lid enameled *en plein* with a young lady in profile with blond curls, wearing a red dress, holding her spaniel with curly brown ears on one arm and the collar and lead in the other hand, against an unusual dark blue enamel ground, within a *taille d'épargne* leaf and acanthus border terminating in leafy volutes, the smaller compartment decorated with an enamel roundel of a musical trophy on an opaque white ground, flanked by two white coiled *taille d'épargne* bands, the base enameled to resemble a harp with six gold engraved strings along the centre, *faint maker's mark S&D incuse, Vienna control mark,* in fitted modern leather case
Height 3 7/8 in.
9.8 cm

$ 12,000-18,000

128

A SET OF FOUR GEORGE III BRITANNIA STANDARD SILVER-GILT SAUCE TUREENS, PAUL STORR, LONDON, 1797

with anthemion borders and beaded rims, engraved with arms circa 1820, lower bodies chased with overlapping palm leaves, pedestal bases with leaf-and-dart border, *marked on base rims*
89 oz 5 dwt
2786.5 g
Length 7 7/8 in.
20 cm

LITERATURE

Christopher Hartop, *Art in Industry: The Silver of Paul Storr*. Cambridge: John Adamson for Koopman Rare Art, 2015, fig. 32, p. 39.

These sauce tureens belongs to a group of French neoclassical-style silver marked in London in the 1790s, and notable for being executed in Britannia standard. This standard had not been in usual use in England since the 1720s, but it does correspond to the silver standard in use in Paris for the finer work. The group is linked by matching palmette borders, as on these pieces, or finely-chased serpent handles, and probably represents a single important Louis XVI dinner service that was unable to be finished at the outbreak of Revolution, and was exported to London where there was still a market for luxury goods.

Paul Storr marked these sauce tureens, a pair of candelabra formerly in the Starr collection (sold Sotheby's, New York, 20 October 2020, lot 36), and one of matching pair at Corpus Christi College, Cambridge, where the other is marked by retailer Francis Magniac (see Literature, fig. 31, p. 38). John Scofield marked a pair of Britannia standard wine coolers of 1796-97 with borders matching the sauce tureens and candelabra, and Robert Sharp's mark appears on at least four sets of Britannia standard entrée dishes, 1796-97. The multiple silversmiths represented suggests a middleman who broke up the French service and sold it to various London makers, each chosing forms appropriate for their respective clientele, and submitted the items to the Goldsmiths' Hall for marking.

$ 20,000-30,000

129

THE EGLINTON SERVICE: A LARGE GEORGE III SILVER-GILT TWO-HANDLED TRAY, BENJAMIN SMITH, LONDON, 1808

on squatting satyr feet, pierced grapevine border, center engraved with contemporary arms and motto, *marked on base and bolted on rim*
231 oz 10 dwt
7203 g
Length over handles 30 ½ in.
77.5 cm

The arms are those of Montgomerie for Hugh Montgomerie (1739-1819), 12th Earl of Eglington. He served in the American War, was Lieutenant Governor of Edinburgh Castle 1794-98, and served as M.P. and later Lord Lieutenant for County Ayr. He built the harbor of Ardrossan and the Paisley Canal. He married in 1772 his cousin Eleanor, 4th daughter of Robert Hamilton of Bourtree Hill, co. Ayr. Hugh succeeded as Earl in 1796, and was made a Knight of the Thistle in 1812. He appears in one of Robert Burns' poems as "sodger Hugh", and is often stated to have been the author of the Canadian Boat Song (*The Complete Peerage).*

The Earl rebuilt the Castle of Eglinton in North Ayrshire between 1797 and 1802, making it one of the grandest in Scotland. He was a major patron of the Gillows firm, and the state bed of 1800 supplied for the castle was one of their most expensive items ever made, at more than £320 pounds. For his silver collection and an illustration of the castle, see following lot.

$ 70,000-100,000

Hugh Montgomerie, *12th Earl of Eglinton,* by John Singleton Copley, 1780. Scottish National Gallery, PG 1516.

130

THE EGLINTON SERVICE: A PAIR OF GEORGE III SILVER-GILT SALVERS ON FOOT, DIGBY SCOTT & BENJAMIN SMITH, LONDON FOR RUNDELL, BRIDGE & RUNDELL, 1805

openwork grapevine border, center engraved with arms under earl's coronet, *marked on base rims and grapevine rims, stamped with the Latin signature of Rundell, Bridge and Rundell, Royal goldsmith*
104 oz
3234 g
Diameter 12 in.
30.5 cm

PROVENANCE

The Chen Collection, sold

Lyon & Turnbull, London, 23 November 2008, lot 171

The arms are those of Montgomerie for Hugh Montgomerie (1739-1819), 12th Earl of Eglinton, see note to preceding lot.

He built up an impressive collection of gilt plate, particularly by Digby Scott, Benjamin Smith, and James Smith, in the early the 19th century. This included a pair of two-color gilt baskets of 1803 (Sotheby's, New York, October 22, 2002, lot 508), a pair of egg cruets of 1805/06 (Sotheby's, London, November 20, 2003), a pair of butter tubs of 1806 formerly in the Hartman collection (Sotheby's, New York, Oct. 18, 2001, lot 257), four circular and four oval dishes of the same year, and four kidney-shaped dishes of 1809-10 (Christie's, London, June 15, 2004, lot 32A), and the preceding lot. In the second decade of the century, after beginning horse racing in 1809, he won ten silver-gilt cups, by makers including William Burwash and Joseph Hardy, sold Christie's, London, June 15, 2004, lots 33 to 38. Much of the family silver descended to Archibald, 16th Earl of Eglinton and Winton (1880-1945), and was sold at Christie's London, 12 July 1922.

$ 20,000-30,000

Eglinton Castle, from an engraving of 1804

131

□ 131

A GEORGE III SILVER BUTTER DISH AND COVER, JOHN EMES, LONDON, 1806

with basket-weave borders, serpent ring handles and bud finial, the box and cover crested on both sides. *marked on body, cover, calyx and finial*
29 oz
918 g
Length 7 ¾ in.
19.7 cm

The crest is possibly that of Webb.

PROVENANCE

Christie's London, 14 June 2005, lot 138

$ 1,500-2,500

□ 132

A PAIR OF VICTORIAN SILVER FISH SERVERS, GEORGE ADAMS, LONDON, 1866

pierced and engraved with many fish among reeds, the handles similarly embossed, in fitted case
15 oz
466.5 g
Length of case 16 in.
40.6 cm

A similar pair by Adams, 1878, was sold at Sotheby's London, Belgravia, 29 March 1979, lot 439, illustrated in Vanessa Brett, *The Sotheby's Directory of Silver* 1986, no. 1311, p. 282. The design is also found with mark of Francis Higgins, 1851, sold at Sotheby's London, 12 November 1970, lot 74.

$ 3,000-5,000

132

133

THE RUTLAND MARINE SERVICE: A SET OF FOUR GEORGE III SILVER ENTRÉE DISHES, COVERS, AND HOT WATER BASES BY BENJAMIN SMITH, LONDON, 1807

rounded rectangular, the bases with an outer frieze of peacocks and anthemia, the covers with echoing band of palmettes and flowers, finials each formed as four addorsed fully-modeled dolphins above cast relief band of grapevine swags between Greek masks, dishes with beaded rims, each cover engraved twice with arms, the dishes and bases engraved twice with crests within garter motto and below a ducal coronet, numbered 1-4
523 oz 10 dwt; 16292 g
Length 12 in.;31.8 cm

PROVENANCE

John Henry, 5th Duke of Rutland (1778-1857), by descent to

Charles John Robert, 10th Duke of Rutland, C.B.E., sold

Christie's, London, January 26, 1944, lot 43

The Alan and Simone Hartman Collection, sold

Christie's New York, 20th October 1999, lot 178

The Chen Collection, sold

Lyon & Turnbull, London, November 23, 2008, lot 165

EXHIBITED

Staten Island Institute of Arts and Sciences, *English Regency Silver from the Collection of Alan and Simone Hartman*, February-June 1995, no. 11

The arms are those of John Henry, K.G., 5th Duke of Rutland, impaling Howard, for his wife Elizabeth, daughter of the Earl of Carlisle.

The Rutland Marine Service was begun by Charles, 4th Duke of Rutland, in 1780. Being an intimate of the Court (receiving the Garter in 1782 and being named Lord Steward of the Household in 1783), he commissioned silversmith James Young to make copies of the marine-theme pieces created for Frederick, Prince of Wales, in 1741-43. These comprised a centerpiece, with a tureen supported on dolphins, figural sauceboats, similarly supported on dolphins, and salts formed as crabs and crayfish. At the height of the Neoclassical era, the Duke commissioned this elaborate and expensive group of "Rococo Revival" silver quite out of step with contemporary taste.

The 4th Duke died in 1787 and was succeeded by his 9-year-old son, John Henry, who became 5th Duke. In 1799 he married Elizabeth Howard, who had grown up in the cultured environment of Castle Howard, Yorkshire. A patron and connoisseur in her own right, she seems to have taken up the mantle of enhancing the family houses that was begun by her father-in-law. As part of their refurbishments, the Royal Goldsmiths Rundell, Bridge and Rundell raised the 1780 centerpiece on a tall plateau of seahorses and extended the service with twelve entrée dishes – four each of rectangular, square, and circular shapes – by Benjamin Smith II. The dolphins of their finials echo those on the 1780 centerpiece and sauce boats, while the peacocks of the frieze are the Manners family crest. When fully laid out on the table, the watery reflections of the white silver must have looked spectacular by candlelight.

$ 70,000-90,000

The Rutland Marine Centerpiece, James Young, 1780, with its c. 1807 stand by Rundell, Bridge and Rundell (from Charles Jackson, *An Illustrated History of English Plate,* 1911). The dolphin supports were echoed in the handles of the entrée dishes.

John Henry, 5th Duke of Rutland, by George Saunders, c. 1810-15. Belvoir Castle, Leicestershire. Courtesy of the Duchy of Rutland.

Elizabeth, 5th Duchess of Rutland, by George Saunders, c. 1810-15. Belvoir Castle, Leicestershire. Courtesy of the Duchy of Rutland.

Arthur James Balfour, 1st Earl Balfour, Prime Minister 1902-1905, as caricatured in *Vanity Fair* in 1887.

134

THE BALFOUR SERVICE: A SET OF TWENTY-FOUR GEORGE III SILVER DINNER PLATES, PAUL STORR, LONDON, 1810

circular with gadrooned rims with shell and acanthus at intervals and palmettes between, engraved on the border with a coat-of-arms, *each marked on reverse and some stamped 420*
550 oz 10 dwt
17,122 g
Diameter 10 ½ in.
26 cm

PROVENANCE

James Balfour (1775-1845) of Balbirnie House, Fife, by descent to,

Arthur Balfour, 1st Earl of Balfour K.G., O.M. (1848-1930), Prime Minister 1902-1905,

The Executors of the late Rt. Hon. The Earl of Balfour, K.G., O.M., removed from Whittingehame, Haddington

Christie's, London, 16 July, 1930, lot 45 (part)

Christie's, New York, October 23, 2008, lot 143

LITERATURE

N. M. Penzer, *Paul Storr, 1771-1844, Silversmith and Goldsmith*, 1954, p. 254

$ 30,000-40,000

The arms are those of Balfour impaling those of Maitland, as borne by James Balfour (c. 1775-1845), second son John Balfour of Balbirnie, Fife. In 1795 he went to Madras as a junior clerk with the British East India Company, going on to become a merchant, and in 1806 he and his partner obtained the contract supplying food to the Royal Navy in the East Indies. When he left India in 1815, he had a personal fortune of 300,000 pounds ($36 million in 2024), but the contract continued, earning the family over 3 million pounds over the following decades.

On his return, the nabob married Eleanor Maitland (1790-1869), daughter of James, 8th Earl of Lauderdale; they had seven children. To house the family they bought Whittingehame House, East Lothian, rebuilt to the designs of Robert Smirke in 1817, No. 3 Grosvenor Square in London, a shooting box, and Balgonie Castle, Fife, with its adjacent coal mines. He entered Parliament in the 1820s and early 1830s, but retired because of ill health in 1834, dying in 1845. His grandson Arthur Balfour would be Prime Minister 1902-1905, and inherited the Storr silver.

The Storr dinner services of 191 pieces bore dates from 1804 to 1829 when it was sold by the family in 1930.

135

136

135

THE BALFOUR SERVICE: A SET OF TWELVE GEORGE III SILVER SOUP PLATES, PAUL STORR, LONDON, 1810

shell and gadroon rims, engraved with contemporary arms, *marked on base rims, most numbered 420*
278 oz
8656 g
Diameter 10 ½ in.
26.7 cm.

PROVENANCE

Christie's London, 16 July 1930, lot 45 (part)

Christie's New York, 23 October 2008, lot 144

The arms are those of Balfour impaling those of Maitland, as borne by James Balfour (d.1845) of Balbirnie, Fife, who married Eleanor Maitland (1790-1869), daughter of James, 8th Earl of Lauderdale.

See note for previous lot.

$ 10,000-15,000

136

A SET OF TWELVE REGENCY SILVER SOUP PLATES, PAUL STORR, LONDON, 1816

circular with gadroon, shell and foliate rims, engraved with arms in rococo lozenge, *marked on bases*
321 oz
9983 g
Diameter 10 ¼ in.
26 cm.

$ 10,000-15,000

137

AN ENGLISH SILVER COBURG PATTERN FLATWARE SERVICE, WILLIAM CHAWNER AND OTHERS, LONDON, 1823 AND LATER

most engraved with crest and earl's coronet, comprising:
12 table forks
12 table knives (modern)
11 steak knives (modern)
13 fish knives
14 fish forks
12 oyster forks (modern)
12 fruit knives (gilt)
12 fruit forks (gilt)
23 salad forks
12 butter spreaders (modern)
12 dessert knives (modern)
11 dessert forks
12 dessert spoons
12 soup spoons
12 teaspoons
8 coffee spoons (modern)
2 fruit servers (gilt)
5 piece carving set
2 fish servers
1 soup ladle
2 large serving forks
4 serving forks
2 large serving spoons
4 serving spoons
2 sauce ladles
2 cream ladles
2 sugar sifter
1 cake slice
1 cheese knife
229 pieces
335 oz weighable
10,418.5 g

Coburg patterns was designed by Rundell, Bridge, and Rundell about 1810, and was made for them by Paul Storr. Ian Pickford chose this pattern as the frontispiece of his 1983 book, *Silver Flatware: English, Irish and Scottish 1660-1980,* and notes that it would be very difficult to build a service of this rare design.

$ 12,000-18,000

138

A PAIR OF GEORGE II SILVER SAUCE BOATS NICHOLAS SPRIMONT, LONDON, 1746

on shaped and fluted pedestal bases, chased with diaper and engraved with crests and earl's coronets in applied cartouches, *marked on bases*
53oz
1648 g
Length 7 ¾ in.
19.7 cm

The crest is that of Talbot under an earl's coronet, probably for George Talbot, 14th Earl of Shrewsbury, 1719-1787, m. 1743 Elizabeth, 1st daughter of John Dormer, 7th Baron Dormer of Wyng.

Nicolas Sprimont was born in Liège and emigrated to London. He entered his mark in 1742, producing silver stylistically similar to other members of the Lamerie group, and with a close working relationship with Paul Crespin. In 1744 he set up the Chelsea porcelain factory, and by 1747 was completely absorbed in that enterprise and gave up silversmithing.

$ 20,000-30,000

139

A PAIR OF GEORGE II SILVER SERVING DISHES, EDWARD WAKELIN, LONDON, 1749

with gadroon rims and shell-form handles, engraved with contemporary arms under marquess coronet, *marked on bases and with scratch weights 76=6 and 74=18*
136 oz 15 dwt
4,253 g
Length 21 ¾ in.
55.2 cm

PROVENANCE

Mrs. Antenor Patino, New York, sold;

Sotheby's New York, November 1, 1997, lot 135.

$ 10,000-15,000

□ 140

A PAIR OF GEORGE II SILVER SERVING DISHES, EDWARD WAKELIN, LONDON, 1748

oval with gadroon rims and shell handles, engraved with two later crests and motto below earl's coronet, *marked on bases, numbered and with scratch weights No. 8 / 45=18 and No. 5 / 45=16*
84 oz
2612 g
Length 16 ⅜ in.
41.6 cm

PROVENANCE

Probably acquired from George Wickes by Admiral John Byng (1704-1757) and then by descent to

John Byng, 1st Earl of Strafford G.C.B. (1772-1860) and by descent until sold;

Sotheby's New York, 23 October 2006, lot 287

The crests and motto are those of Byng, Earls of Strafford, probably for the Rt. Hon. John Byng, G.C.B., G.H.C., Field Marshall in the Army (1772-1860), created 1st Earl of Strafford in 1847.

$ 5,000-7,000

Mrs. Antenor Patino, by Alejo Vidal-Quadras, 1981. Sotheby's image.

Dining Room from the Patino apartment, 834 Fifth Avenue, showing the Wakelin platters displayed on the side tables. Sotheby's image.

139

140

141

□ 141

A SET OF FOUR GEORGE II SILVER SERVING DISHES, EDWARD WAKELIN, LONDON, 1748

circular with shell and gadroon rims, engraved with later crests and motto "Mon Guerre Tuebor" under coronets, *marked on bases and engraved with number sand scratch weights: No 13 40=19; No 14 40=18; No 15 40=8; No 16 41=4*
157 oz
4,906 g
Diameter 13 ⅜ in.
34 cm

PROVENANCE

Supplied by George Wickes, 27 May 1748 to

Admiral John Byng (1704-1757) and then by descent to

John, 1st Earl of Strafford G.C.B. (1772-1860) and by descent.

Christie's London, 9 June 2005, lot 94

EXHIBITED

Victoria and Albert Museum Mss.SD.95.0050, George Wickes' Gentleman's Ledger 1747-1750, folio 83, entry on 27 May 1748, part of 'To 20 Dishes & a fish plate 939[oz] 13[dwt] 8[gr] [£]375 17[s] 2[d]'.

The crests and motto are those of Byng, Earls of Strafford, probably for the Rt. Hon. John Byng, G.C.B., G.H.C., Field Marshall in the Army (1772-1860), created 1st Earl of Strafford in 1847.

$ 6,000-9,000

□ 142

A SET OF FOUR GEORGE II SILVER SALAD DISHES, EDWARD WAKELIN, LONDON, 1749/1755

lobed and fluted sides, centers engraved with arms in rococo cartouches, *marked on base rims and with maker's mark on base, one 1755, numbered 1-4 and with scratch weights*
89 oz
2768 g
Length 11 ½ in.
29.2 cm

The arms are those of Dashwood.

A similar set of salad dishes by Wakelin, 1748, were in the collection of Admiral John Byng, sold Christie's, New York, 26 January 2010, lot 132.

$ 6,000-8,000

142

143

□ 143

A SET OF THREE GEORGE II SILVER CASTERS, RICHARD BEALE, LONDON, 1742

baluster form, applied with rococo strapwork, later crested, *marked on bases and covers*
35 oz 10 dwt
1107 g
Height of largest 7 ⅝ in.
13.4 cm

$ 6,000-9,000

□ 144

A SET OF THREE GEORGE I SILVER CASTERS, CHARLES ADAMS, LONDON, 1717

octagonal bodies engraved with contemporary arms in strapwork cartouche, covers pierced and engraved with formal foliage, *marked on bases and covers*
18 oz 10 dwt
578.5 g
Height of largest 7 ¼ in.
18.4 cm

The arms are those of Chiverton or Chinerton, Kern's in St. Paul Cornwall.

$ 4,000-6,000

144

A PARK AVENUE TREASURY: THE ALAN AND SIMONE HARTMAN COLLECTION SESSION II

NEW YORK
18 JUNE 2024
10 AM
145–293

As it happens (to use an Alan saying), I met Alan Hartman first at Seymour Wyler's, my first job in New York. I knew him during my 20 years at Phillips and Christie's. Alan and Simone Hartman's collection offered an opportunity of a lifetime. It jettisoned me onto my second career of writing on silver. My wife Juliet and I maintained our relationship from 2000 onwards and we took them on private tours of museums, behind the ropes, and private collections. The relationships formed with the curators and owners gave more life and insight into the objects and collections.

I will never forget going down to dinner at a private house, and Alan in his understated way remarked, when passing a lamp in a dark niche - Ummmm Hmmmm... Ming, $50,000, and continuing onwards. We were the fortunate guests to many dinners hosted by them at the Ritz on their biannual sojourns to London. They were as much at home on both sides of the Atlantic. In New York was always a splendiferous experience to attend a dinner in their home. The food was superb, the surroundings a series of courses in themselves. A candelabra by the Lias Bros was so unusual, like Mae West clothed in a Fortuni. They were so very generous with their time, warmth, and hospitality. This was coupled with such varied knowledge and an eagle eye. Alan and Simone were such a wonderful and loving team together.

Christopher Hartop
Author, The Huguenot Legacy: English Silver 1680-1760, from the Alan and Simone Hartman Collection

His discerning eye, aptitude for objects and memory were pillars of his unassuming demeanor. I will always take with me the years I learnt and worked from him as a great privilege. Alan was a legend in the business and always will be, a modest titan.

Joshua Sinai
Sinai and Sons, London

It goes without saying that Alan had a great and discerning eye and the deep knowledge and discipline that went along with it. But I believe that an even greater key to his business success was his great heart and generosity of spirit.

You caught a glimpse of that great heart in his very dry sense of humor, all the more uproarious because so unexpected, issuing forth from an otherwise somber and inscrutable countenance. But it clearly surfaced regularly in his deep humility and in his loyalty to his friends and especially to the dealers, auction house experts and museum curators - all fellow travelers and sidekicks in the antiques business.

I was a beneficiary of Alan's friendship. He and I would, by pre-arrangement, meet every few months at my shop on a Sunday morning in what I can now describe as an Off-Broadway screwball comedy with just the right touch of suspense. As soon as he walked into the shop, he would innocently ask me, his dry sense of humor kicking in bright and early, - "so what do you want to get rid of today?" He would focus on an item and ask the price. I must have landed a glancing blow with my price quote as a faint frown appeared on his face. And then, in his deadpan manner, he uttered those dramatic and dreaded three words that even today, when my son and I are faced with a no-win situation, we spontaneously repeat, perfectly mimicking Alan's delivery and cadence, - "NOT A CHANCE!"

So, onto the next piece - same routine - but this time the faint frown grew somewhat more pronounced - "NOT A CHANCE!" And so it went for another 5 or 7 pieces. At this point, my face must have registered some exasperation and perhaps I even groaned for some added effect. And that seemed to be the cue for the final act - negotiations began and soon, as if a new writer had been called in at the last moment to doctor up the script and provide a happy ending, a deal was reached for all the pieces in question. End of performance, standing ovation for all and everyone went home satisfied - but first a celebratory lunch at a local coffee shop.

But more than all the above, his great heart manifested itself through the pure love of the antiques themselves, their refined aesthetic, their sensibility, their evocation of another time, place, temperament and spirit. Alan would study them, looking deep into their souls, attempting to probe their inner mystery for they all had a private story to tell if only he could pierce the veil.

The objects in this catalogue are all from Alan's home on Park Ave where he had the space and solitude to delve into them. Each of them obviously held a special appeal as he sought out their inner revelations and in this, he was fully supported by his loving wife Simone, who became as emotionally involved with the pieces as Alan was. They would both completely reject the notion that art and antiques are "commodities" and they had little patience for those who bandied about such terms as "investment opportunities," "portfolios," and "market fluctuations."

Their love for these objects came from their deep knowledge and an appreciation that emanated from the wellsprings of their hearts. They were convinced that only such an approach and the study that it necessitated would be the ultimate surety of their lasting value and relevance.

Jack Seidenberg
Seidenberg Antiques, New York

145

□ 145

A GEORGE III SILVER COW CREAMER, JOHN SCHUPPE, LONDON, 1768

realistically modeled, with fly-capped cover, engraved on one side with wheat sheaf crest, *marked underneath belly*
4 oz 5 dwt
137 g
Length 6 in.
15.2 cm

PROVENANCE

Bonhams London, 10 December 2008, lot 524

$ 4,000-6,000

□ 146

A PAIR OF GEORGE III SILVER CREAM BOATS, JOHN SCHUPPE, LONDON, 1768

chased with running flowering branches, matching handles, horsehead crest
8 oz
249 g
Length 6 7/8 in.
17.5 cm

John Schuppe, assumed to be a Dutch immigrant, entered his mark on 28 June 1753. He was a specialist maker of cow creamers and other small articles and novelties, mostly Dutch in taste.

$ 3,000-5,000

146

147

□ 147

A SET OF EIGHT REGENCY SILVER-GILT AND CUT-GLASS SALTS, BENJAMIN SMITH, LONDON, 1819

bases applied with borders of grapevine, with raised centers with beaded collars, crested, fitted with cut-glass bowls of a later date, *marked on top centers*
60 oz excluding glass
1866 g
Diameter 5 1/4 in.
13.3 cm

$ 6,000-9,000

□ 148

A PAIR OF GEORGE II SILVER SAUCE BOATS, SAMUEL COURTAULD, LONDON, 1758

fluted shell form, cast pedestal bases with shell work rim, engraved with monograms *CHB* in rococo cartouches, multiple scroll handles, *marked below spouts*
37 oz
1151 g
Length 8 in.
20.3 cm

$ 5,000-7,000

148

149 (detail of lid)

Venus and Aeneas, by Jean Jacques Flipart, after Charles Joseph Natoire, 1762, Rijksmuseum RP-P-OB-43.405

149

A GOLD AND ENAMEL SNUFF BOX, HANAU, CIRCA 1800

rectangular with cut corners, the lid finely enameled *en plein* with Venus giving arms to Aeneas, after Charles Joseph Natoire, within an opaque pale blue and white *taille d'épargne* frame, the sides and base enameled in translucent blue enamel over *moiré* engine-turning, pale blue *taille d'épargne* angles decorated with vases, the base with a further *paillon* border, *rubbed marks including faint Hanau cogwheel mark, later French import marks*
Length 3 5/8 in.
9.2 cm

$ 10,000-15,000

□ 150

A PEARL-SET GOLD AND ENAMEL NECESSAIRE, GENEVA, CIRCA 1785

of tubular form with an oval section, both sides enamelled *en plein* with two young ladies near turtle doves and an altar of love on a pale blue ground, a pedestal decorated with *paillons* and a banner reading '*Gage d'Amitié*' below, applied with split-pearl set swags and ribbons, within a dark blue *paillon* border, the reeded gold sides engraved with vases decorated with split-pearls, the domed enamel lid fitted with a suspension loop, the fitted interior formerly containing scent bottles, *apparently unmarked*
Height 3 1/2 in.
8.8 cm

PROVENANCE

Sotheby's New York, *Property from the Collection of Carl DeSantis*, 4 November 2011, lot 283

$ 6,000-8,000

149

150

151 (lid)

Cornelia, Mother of the Gracchi, Pointing to Her Children as Her Treasures, by Angelica Kauffmann, circa 1785, Oil on canvas, 40"H x 50"W, Virginia Museum of Fine Arts, Richmond. Adolph D. and Wilkins C. Williams Fund, 75.22, Photo: Travis Fullerton, © Virginia Museum of Fine Arts

□ 151

A GOLD AND ENAMEL SNUFF BOX, GERMAN, CIRCA 1790

oval, the lid set with an enamel plaque representing Cornelia, mother of the Gracchi, and her children *en grisaille* in a classical landscape before curtain-hung pillars, in a gold and blue enamel border of alternating crescent and tulip-shaped *paillons,* the outer white enamel frame decorated with trailing foliage, the sides and base with pale blue enamel reserves bordered with gold and cobalt blue enamel bands, the sides further decorated with *taille d'épargne* enamel swag-hung urns on an opaque white enamel ground as dividers, *maker's mark crowned R incuse in italics, later control mark to front rim*
Length 3 3/8 in.
8.5 cm

PROVENANCE

Christie's London, 27 November 2007, lot 79

$ 7,000-10,000

□ 152

A PEARL-SET GOLD AND ENAMEL SNUFF BOX, MAKER'S MARK AI, PROBABLY GENEVA, CIRCA 1795

rectangular with cut corners, the lid set with a split pearl-framed enamel plaque of a young couple in landscape by a harbor, on a blue and white striped enamel ground reminiscent of textiles, inlaid in gold paillons, within borders of white enamel beads and green leaves on a *sablé* ground, the sides and base similarly decorated, the angles with enameled flower vases, *maker's mark AI crowned incuse above a 20K mark,*
in modern leather case
Length 3 in.
7.5 cm

$ 6,000-8,000

151

152

153

□ 153

A PEARL-SET, GOLD AND ENAMEL SNUFF BOX, BESSIÈRE & SCHNEIDER, GENEVA, 1806-1808

of semi-circular shape with a scalloped outline, the lid finely painted with an abundant fruit still life including grapes, peaches, pears and others arranged in a tilted basket, in a split-pearl frame, the sides chased with a foliate border on *sablé* ground framed in blue enamel, the base similarly decorated around a central engine-turned panel, *maker's mark BS in a lozenge*
Length 2 ½ in.
6.3 cm

LITERATURE

Ian White and Julia Clarke, *The Majesty of the Chinese-Market Watch,* London, 2019, p. 79, fig. 4.9.

Bessière & Schneider was the short-lived partnership of Auguste Schneider, an engraver born in Heilbronn (Germany) who was first recorded working as a *bijoutier* in Geneva in 1797, with a gold worker by the name of Bessière. Initially set up as the partnership of Bessière, Schneider, Pettaval & Co. by April 1805, the new smaller partnership is confirmed by the maker's mark B&S entered in 1806. The partnership was dissolved in 1808, after which Schneider continued on his own for another year, mainly focusing on engraving. During the short period in which the firm existed, a small number of gold boxes of the highest quality was produced, particularly the so-called 'form' snuff boxes shaped and painted as animals, baskets of fruit or flowers, which were extremely sought-after by the Far Eastern market in the first decade of the nineteenth century. (Haydn Williams, *Enamels of the World 1700-2000, The Khalili Collection*, London, 2009, p. 311)

For a very fine jeweled gold and enamel musical watch in the shape of a harp by Bessière & Schneider, see Sotheby's New York, 10 June 2013, lot 64. It is rather rare to offer not one, but three charming pearl-set gold boxes by this firm in one sale.

$ 4,000-6,000

□ 154

A SMALL PEARL-SET GOLD AND ENAMEL SNUFF BOX, BESSIÈRE & SCHNEIDER, GENEVA, CIRCA 1806-1808

oval, the lid painted with a rosebud edged in graduated split-pearls, the sides chased with a Greek key border, the base decorated with sun ray engine-turning, *maker's mark B&S in an oval below a crescent moon, in original leather case*
Length 2 ⅜ in.
6 cm

Gold boxes and pocket watches in the form of elaborately painted and pearl-edged rose buds were made in Geneva for a short period in the early nineteenth century and destined for export to the Chinese market. For a magnificent gold and enamel pocket watch in the shape of a rose by the Geneva maker Piguet & Meylan, see Sotheby's London, *The Collection of a Connoisseur*, 14 July 2022, lot 47.

$ 4,000-6,000

154

155

□ 155

A PEARL-SET GOLD AND ENAMEL SNUFF BOX, BESSIÈRE & SCHNEIDER, GENEVA, 1806-1808

oval, the lid finely painted with a sheep and a lamb on grassy ground, within split-pearl frame, the sides and base decorated with blue enamel rims and chased foliate borders on a *sablé* ground, engine-turned gold base,
maker's mark, in leather presentation case
Length 2 ⅜ in.
6.1 cm

This type of gold and enamel box with the outlines of an animal, fruit, flower or musical instruments was extremely desirable for the Chinese market at the beginning of the nineteenth century, leading to a flourishing export market for objects of vertu made in the Geneva *Fabrique*.

As Jean Picot, a contemporary visitor to Geneva noted in 1817, the styles of gold and enamel boxes made in Geneva were designed specifically according to their destination: '*Boxes with most complicated automata, objects of the most fantastical forms, well suited to flatter the luxurious … tastes of the great rulers of the Orient'.* The examples made for export to the Chinese Market often exceeded those for the Ottoman market in their sumptuousness and inventiveness; their 'cases were enamelled and decorated with painting or gold spangles bordered with jewels and above all pearls'. (Ian White and Julia Clarke, *The Majesty of the Chinese-Market Watch,* London, 2019)

$ 4,000-6,000

156

156

A GOLD AND ENAMEL SNUFF BOX, ADRIEN-JEAN-MAXIMILIEN VACHETTE, PARIS, 1789-1793, AND LATER

oval, the lid later mounted with an enamel plaque painted with flowers and fruit, on a graduated grey background, initialed: *FR* to lower centre, in a broad *sablé* frame, the sides decorated with chased flowerheads within lozenge frames below piastre borders, divided by chased Corinthian columns, the base similarly decorated, *pre-revolutionary maker's mark, charge mark of Jean-François Kalendrin, Paris date letter P for 1789, Paris petite recense 1798-1809 and 1809-1819*
Length 3 ⅛ in.
8.1 cm

This pre-revolutionary snuff box by Adrien-Jean-Maximilien Vachette was modified in the early nineteenth century to accommodate the finely painted enamel plaque.

Born at Cauffrey in the Oise in 1753, Adrien-Jean-Maximilien Vachette was the 15th and last child of Pierre Vachette, a tax collector, and his wife Marie-Ann Pillon. After 8 years of *apprentissage,* he became master under the auspices of Pierre-François Drais whose influence can be seen, particularly in the pre-revolutionary period, in Vachette's clean lines emphasised often by pilasters or piastre borders such as in the present lot.

He remained for some years in the vicinity of Drais's former workshops taken over by Ouizille, in the place Dauphine. Not surprisingly for a purveyor of luxury goods, he disappeared during the confused years of he Terror and Consulate, re-emerging in the records in 1805 at 3 quai de l'Horloge and 45 quai du Nord in 1806. Vachette continued to produce a large number of boxes, many in association with Charles Ouizille, Nitot and Montauban.

$ 10,000-15,000

157

157 (detail)

157

A PEARL-SET GOLD AND ENAMEL WATCH SNUFF BOX, PROBABLY GENEVA, CIRCA 1800

rectangular with cut corners, the lid centered with a circular *en grisaille* enamel plaque painted with *Dormio innocuus, vix impune expergefeceris* by William Wynne Ryland, after Angelica Kauffman, published in 1776, within a split-pearl frame, opening to reveal a watch with a white enamel dial, *the movement signed: Joseph Silver, London, serial number 1554*, surrounded by a translucent blue enamel ground over banded and pellet engine-turning, with pale-blue and gold interlaced *taille d'épargne* enamel borders, the angles decorated with *taille d'épargne* vases hung with swags, *pseudo-English marks, French hibou control marks*
Length 3 ⅜ in.
8.6 cm

In the late eighteenth and early nineteenth centuries, English timepieces were esteemed in the Ottoman world and beyond to the extent that to give timepieces of different origins greater prestige, marks imitating those used in England were added. For another example of a Swiss snuff box, the interior inset with a miniature of Sultan Mahmud II, with marks imitating those of John Ray & James Montague, see Haydn Williams, *Enamels of the World, The Khalili Collections*, London, 2009, no. 45.

$ 10,000-15,000

158

A PEARL-SET GOLD AND ENAMEL MUSICAL SNUFF BOX, GENEVA, CIRCA 1815 AND LATER

rectangular, the dark blue enamel ground later applied with diamond-set lettering reading 'Belle', framed by a *taille d'épargne* border of tulips and plumes on cornflower blue opaque enamel, the base similarly decorated, the later sides centred with dark blue enamel navette-shaped ornaments, the interior later fitted with a musical movement and a pierced rose gold grille engraved with a trophy of love within roundels of vine leaves, *maker's mark SD in a horizontal lozenge, unofficial PC3 18ct standard mark, later control marks*
Length 3 ⅛ in.
8 cm

Although not yet recorded as such, it is possible that the maker's mark SD in a horizontal lozenge found on the present lot is a variation indicating the successful Genevois partnership of Sené & Detalla.

$ 12,000-18,000

158

158 (detail)

□ 159

A GOLD AND ENAMEL QUADRUPLE-OPENING SNUFF BOX, JEAN-FRANÇOIS BAUTTE, GENEVA, CIRCA 1830

elongated rectangular with octagonal sides, decorated with colorfully-enameled strapwork foliage on a *sablé* gold ground, the main compartment with a slender thumbpiece and containing a second shallow compartment above, both sides with further hinged lids decorated with scrolls around a central white, red and green enamel flowerhead, the front rim engraved: *J.F. Bautte & Cie a Geneve*
Width 3 ½ in.
9 cm

Best-known of the Geneva *bijoutiers horlogers* in the first half of the 19th century was Jean-François Bautte (1772-1837) whose reputation became almost a nostalgic myth. Apparently known to his workmen as the '*bourru bienfaisant*', a 'generous grump', and himself a tourist attraction, Jean-François was the son of Abraham Bautte, an enameller, and his wife Marie Anne Mare (Ian White and Julia Clarke, *The Majesty of the Chinese-Market Watch*, London, 2019, p. 77).

On 19 May 1789, he was formally apprenticed to Moulinié & Blanchot, watch case makers, both of whom had been received as masters the previous year. Jean-François is said to have been first apprenticed at the age of 12 so presumably his first master had died or he felt in need of a second term of apprenticeship. Jacques-Dauphin Moulinié (1761-1838) and Jean-François Bautte registered a company together in 1796, stating that it had been in existence since 1 August 1793 with a nine year contract. On 1 October 1804, a new company, Moulinié, Bautte & Co., was created for four years with the addition of Jean-Gabriel Moynier (1772-1840), previously working in the partnership of Mestral, Cellier & Moynier. The new partnership was registered not just as watch case makers but more generally *'pour la commerce d'horlogerie et bijouterie'*. From 1808 until 1821 when Moulinié retired, the firm was known as Moulinié, Bautte & Moynier, subsequently as Bautte & Moynier until 1826. The business was continued as J.F. Bautte & Cie., even after Jean-François's death in 1837, by his son Jacques and son-in-law Jean Samuel Rossel, until 1855 when it became Rossel-Bautte & Cie. A large part of Bautte's success came from energetic trade abroad, especially with China and the Middle East.

$ 6,000-8,000

159 (detail)

160

160 (base)

□ 160

A GOLD AND ENAMEL SNUFF BOX FOR THE OTTOMAN MARKET, GENEVA, CIRCA 1835

oval, the lid painted *en plein* with a port scene with ships at full sail in a choppy sea, against pink enamel sky over sunburst engine-turning above mountains, framed in wavy red translucent enamel and an outer pale pink enamel border of red flowerheads alternating with blue and green ribbon-tied branches, the sides and base decorated with musical trophies on an opaque green enamel ground, scalloped inner rims, *apparently unmarked*
Length 3 1/4 in.
8.2 cm

$ 8,000-12,000

□ 161

A GOLD AND ENAMEL SNUFF BOX FOR THE OTTOMAN MARKET, GENEVA, CIRCA 1830

oval, the lid and base elaborately painted with military trophies on an opaque pale pink ground, within a wavy gold frame and a floral enamel border on green ground, the sides decorated with pale blue enamel roundels with sun ray ornaments in translucent red, alternating with further military trophies including drums, shields and banners, *apparently unmarked apart from later French hibou control marks*
Length 3 in.
7.6 cm

$ 6,000-8,000

161

□ 162

A GOLD AND ENAMEL SNUFF BOX FOR THE OTTOMAN MARKET, GENEVA, CIRCA 1830

shaped oval, the lid and base enameled *en plein* with a musical trophy including a mandolin on an opulent flower bouquet against an opaque pale blue background, within a lime green opaque *taille d'épargne* foliate enamel border decorated with translucent red enamel c-scrolls alternating with roundels of further musical trophies, the sides and base similarly decorated, *apparently unmarked apart from 14k standard*
Length 3 3/8 in.
8.5 cm

PROVENANCE
Christie's London, 2 June 2009, lot 148

$ 8,000-12,000

162

163

□ 163

A GOLD AND ENAMEL SNUFF BOX FOR THE OTTOMAN MARKET, GENEVA, CIRCA 1830

oval with scalloped outline, the lid and sides decorated with raised opaque pink and green enamel lobes painted with military and musical trophies alternating with bands of roses and other flowers, the base with matching decoration on a flat surface, gold footrim and wavy rim to interior, *apparently unmarked*, in modern leather case
Length 3 in.
7.5 cm

$ 6,000-8,000

□ 164

A GOLD AND ENAMEL SNUFF BOX FOR THE OTTOMAN MARKET, GENEVA, CIRCA 1830

rectangular with scalloped edges, the lid enameled with a military trophy *en camaïeu vert* on a bright yellow ground, in an enameled bead frame, the outer black enamel borders painted with flower sprays, as well as trophies of love, music, science and victory, the fluted sides and the base similarly decorated, *apparently unmarked*
Length 3 1/8 in.
7.9 cm

$ 7,000-10,000

164

165

165

A GOLD-MOUNTED GILT-METAL AND ENAMEL EXTENDING TELESCOPE, PROBABLY GENEVA FOR THE OTTOMAN MARKET, MID-NINETEENTH CENTURY

enameled with turquoise roundels within scalloped *paillon* frames, painted with flower bouquets including tulips, peonies and pansies, on a deep pink enamel ground with further flower garlands, the collar and the sides of the lid for the glass decorated with *taille d'épargne* enamel borders of opaque white and pale blue alternating with gold scrolls on a scarlet red enamel ground over engine-turning, *apparently unmarked,* in fitted leather presentation case
Length extended 20 3/8 in.; otherwise 4 5/8 in.
51.8 cm; 11.8 cm

$ 12,000-18,000

□ 166

A GOLD AND ENAMEL SNUFF BOX, PARIS, 1838-1847

oval, the lid painted *en plein* with a dramatically colored lake scene with sailboats against an opalescent pink enamel sky over sunburst engine-turning, in an opaque pink and translucent green enamel strapwork frame, the sides and base further embellished with shaped translucent dark blue enamel rectangles over wavy sunray and zig zag engine-turning,
illegible double-struck maker's mark in a lozenge, Paris troisième titre 1838-1847, the right rim numbered: 147
Length 3 5/8 in.
9.1 cm

$ 8,000-12,000

166

166 (base)

167

167

A GOLD AND ENAMEL MUSICAL SNUFF BOX, GENEVA, CIRCA 1810

rectangular, the lid centered with an enamel plaque painted with an opulent flower and fruit bouquet including peonies, roses, poppy, peaches and grapes, on an opaque blue enamel ground, within a probably later chased gold frame, surrounded by gold and black *taille d'épargne* floral foliage on a *sablé* ground, the sides and base with matching borders around central engine-turned panels, *traces of a maker's mark, Geneva town mark,* associated key
Length 3 1/4 in.
8.4 cm

$ 20,000-30,000

□ 168

A GOLD AND ENAMEL SNUFF BOX, PROBABLY GENEVA, MID-NINETEENTH CENTURY

rectangular with rounded corners, the lid and base centered with an oval opaque pale blue and white floral ornament on a translucent pink ground over looped engine-turning, in a gold frame within anthemia, surrounded by reeded gold scrolls and an outer foliate border against a pale blue ground, the sides similarly decorated, *apparently unmarked*
Length 3 3/8 in.
8.5 cm

$ 7,000-10,000

168

169

169 (detail)

□ 169

A JEWELED GOLD AND ENAMEL AIDE-MÉMOIRE WITH CONCEALED WATCH, PROBABLY GENEVA, CIRCA 1840

rectangular, the front centered with a rectangular hinged lid decorated with a rose-cut diamond-set flower spray, opening to reveal the dial of a cylinder watch with an exposed regulator, in a chased scrollwork frame on translucent dark blue enamel ground, later fitted as a purse with silk lining, the pencil now missing, *apparently unmarked*
Length 3 1/8 in.
7.9 cm

PROVENANCE
Sotheby's New York, *Property from the Collection of Carl Desantis*, 4 November 2011, lot 222

$ 4,000-6,000

□ 170

TWO VARICOLOURED GOLD CIGARETTE CASES, LONDON, 1930 AND PARIS, CIRCA 1960

the first, rectangular with geometric decoration in two-colored gold, the interior engraved with a presentation inscription reading: 'To Wool with my love always darling Dorothy' next to a transfer-printed photograph, possibly of Dorothy Draper, *London import marks, date letter for 1930, further struck 18k/75, rubbed maker's mark G? in a rectangle, the hinged guard numbered: 948*; the second of similar shape, both sides formed of gold and silver bands woven in an Aztec pattern, *the guard with maker's mark TS in a square lozenge, further struck: 14K, numbered: 561*
Height of the first 4 1/4 in.; the second 4 7/8 in.
10.7 cm; 12.4 cm

$ 8,000-12,000

170

171

A JEWELED GOLD AND ENAMEL ART DECO VANITY CASE, STRAUSS, ALLARD & MEYER FOR CARTIER, PARIS, RETAILED BY CF, LONDON, 1927

in the shape of an envelope, the lid decorated with gold flowers on a cobalt blue enamel ground edged in bright green, centered with an onyx and rose-cut diamond-set clasp, the interior fitted with a mirror, a lipstick holder and a lidded powder compartment, *maker's mark SAM in a horizontal lozenge, London import marks CF or GF in a rectangle, date letter m, further struck with standard: 18 and 75, signed: 'Cartier, New York, Paris, Londres' and 'made in France', Cartier serial number: 1425, Strauss Allard & Meyer serial number: 30156, post-1918 French eagle's head control mark,* in a fitted red leather presentation case, stamped for Cartier New York/Paris/London
Length 2 7/8 in.
7.3 cm

While most goldsmiths or *boîtiers* ('box makers') had signed exclusive contracts with the important jewellers of the 1920s and 1930s during the height of fashion of precious Art Deco vanity cases, such as Cartier and van Cleef & Arpels, the firm of Strauss, Allard & Meyer continued to supply a number of different houses with their high quality objects of vertu. In 1926, the French firm had patented a closing device with no projecting part ensuring that the box would not catch and have one smooth surface by using a sliding panel hiding a spring blade device to raise the lid. The patent protected Stauss, Allard & Meyer against copyists in the states, ensuring that their jeweled and finely-enameled vanity cases remained as sought-after in the US as when they had first supplied the newly-opened Cartier shop in New York in 1912.

While the firm's signature color in enamel was a bright poppy red, they also became known for mounting finely-carved lapis lazuli panels or using enamel in imitation of this striking blue hardstone in the 1930s.
A diamond-set vanity case decorated with these signature red enamel borders around floral enameling, similar to that on the present lot, circa 1925, is part of the collection of magnificent Art Deco vanity cases owned by the Prince and Princess Sadruddin Aga Khan (Sarah Davis (ed), *Jeweled Splendours of the Art Deco Era*, London: Thames & Hudson, 2017, no 87, p. 176).

$ 10,000-15,000

172

172

A FRENCH 18 KARAT GOLD CIGARETTE BOX, CARTIER, PARIS, SECOND HALF 20TH CENTURY

rectangular and fluted all over, *marked inside base and cover, signed and numbered 021103 on rim*, in Cartier box
18 oz
560 g
Length 6 ¾ in.
17.1 cm

$ 28,000-32,000

173

AN AMERICAN 14 KARAT GOLD CIGARETTE BOX, CARTIER, NEW YORK, SECOND HALF 20TH CENTURY

rectangular, horizontal lobed and fluted throughout, *marked on rim of body and numbered 5980*
8 oz
249 g
Length 5 ⅝ in.
14.3 cm

$ 10,000-15,000

173

□ 174

A REGENCY SILVER FOUR-PIECE TEA SET, PAUL STORR, LONDON, 1817

comprising: teapot, hot water jug on stand, creamer, and sugar bowl, all with shell and anthemion borders and crested, the handles with classical masks, egg-and-dart rims, the handles of teapot and jug terminating in winged serpent heads, *fully marked and stamped No. 110*
120 oz
3732 g
Height of hot water stand 11 ¼ in.
28.6 cm

$ 7,000-10,000

□ 175

A SET OF FOUR LARGE VICTORIAN SILVER CANDLESTICKS, R & S GARRARD & CO, LONDON, 1888

of heavy weight, after a French 18th century model, with triple-female bust stems, detachable nozzles, *marked on rims and nozzles, stamped underneath R & S Garrard London*
150 oz
4672 g
Height 11 1/8 in.
28.2 cm

The design for these candlesticks is first seen on a pair of candelabra marked for the French silversmith Robert-Joseph Auguste, Paris, 1767, now in the Metropolitan Museum, New York (48.187.389a,b). Auguste used the design again for the candelabra in the service ordered by George III for use at Hanover in the 1770s.

Garrard also copied other French 18th candlestick designs including a Regence pair by Gabriel Gallois, Paris, 1716 (Christie's, New York, 1 December 2004, lot 767), to which they had added branches in London in 1835; they made copies of this model throughout the 19th century.

$ 7,000-10,000

176

A GEORGE III SILVER SOUP TUREEN, COVER AND STAND, PAUL STORR, LONDON, 1804

of heavy weight, circular, with fluted collar, reeded handles rising from lion masks, engraved with arms and motto on drapery mantle surrounded by military trophies, cover with coiled serpent finial, matching oval stand with foliate grips, m*arked on body, cover, finial, and stand*
272 oz
8459 g
Length of tureen over handles 14 5/8 in.; length of stand over handles 20 1/4 in.
37.1 cm; 51.4 cm

PROVENANCE

Christie's New York, 19 October 2001, lot 223.

The arms are those of Buchanan for Robert Buchanan Dunlop of Househill, who succeeded to the estate of Drumhead as heir of entail in right of his mother upon assuming the name and arms of Buchanan. The insignia on the cover is that of the London and Westminster Lighthorse Volunteers, raised at the time of Lord George Gordon Riots, of which Buchanan was lieutenant colonel. He married in 1805 Francis, 7th daughter of Samuel Beachcroft Esq. of Wickham Court, Kent, and Director of the Bank of England. Buchanan died in 1837.

$ 25,000-35,000

177

178

177

A PAIR OF GEORGE III SILVER WINE COOLERS DIGBY SCOTT & BENJAMIN SMITH, LONDON, FOR RUNDELL, BRIDGE & RUNDELL, 1805

collars of grapevine linking bacchante masks, engraved on both sides with arms, handles terminate in bearded masks, fitted with detachable rims and liners, *fully marked and with signature of Rundell Bridge et Rundell Aurifices Regis et Principis Walliae Londini Fecerunt*
220 oz
6842 g
Height 12 ¼ in.
31.1 cm

PROVENANCE

Alan and Simone Hartman Collection, sold

Christie's, New York, 20 October 1999, lot 191,

Later re-acquired by the Hartmans.

The arms are those of Wilson with Wilson in pretence, for Mathew Wilson (1772-1854) and his wife (and first cousin) Margaret Clive Wilson (1764-1848), whom he married in 1800. She was the only daughter and heiress of Mathew Wilson (1730-1802) of Eshton Hall, and his wife Francis, a sister of Clive of India.

$ 20,000-30,000

178

A GEORGE II SILVER BASKET, PETER ARCHAMBO, LONDON, CIRCA 1735

circular, pierced sides and foot rim, interior chased to match, swing handle rising from female heads, *marked on base, maker's mark only*
71 oz
2208 g
Diameter 12 ½ in.
13.8 cm

PROVENANCE

Collection of Laurance S. Rockefeller, 834 Fifth Avenue, New York, sold

Sotheby's New York, 11 October 2005, lot 227

$ 10,000-15,000

□ 179

A SET OF FOUR GEORGE II SILVER SALTS, FREDERICK KANDLER, LONDON, 1731

on three two-tailed mermaid supports linked by swags of shells, gilt interiors, *marked on bases*
45 oz 15 dwt
1424 g
Diameter 3 ½ in.
8.9 cm

PROVENANCE

Sotheby's, London, 7 November 1996, lot 199

The bold modeling of the mermaid supports is evocative of the mermaid figures at the base of a candelabrum designed by Kent, engraved by Vardy and published in *Some Designs of Inigo Jones and Mr. Wm. Kent*, pl. 18.

$ 8,000-12,000

179

180

□ 180

A ROYAL COPENHAGEN 'FLORA DANICA' OVAL SERVING DISH AND COVER, CIRCA 1894-1900

printed crowned DANMARK and painted factory marks, shape no. 20/ 3567, painter's numeral 40.
Length 15 ¾ in.
40 cm

$ 3,000-5,000

181

□ 181

A ROYAL COPENHAGEN 'FLORA DANICA' MONTEITH, MODERN

standard printed and painted factory marks, shape no. 20/ 3531
Width 13 ½ in.
34.2 cm

$ 3,000-5,000

□ 182

FOUR ROYAL COPENHAGEN 'FLORA DANICA' LARGE RETICULATED DISHES, 1923-34 AND LATER

standard printed and painted factory marks, shape nos. 20/ 3527, 20/3528 and 20/3529
Diameter of largest 14 ⅛ in.
35.8 cm

$ 4,000-6,000

182

183

183

SEVENTEEN ROYAL COPENHAGEN ‘FLORA DANICA’ LARGE RETICULATED DINNER PLATES, MODERN

standard printed and painted factory marks,
shape no. 20/ 3574
Diameter 11 1/4 in.
28.5 cm

$ 10,000-15,000

184

□ 184

TWELVE ROYAL COPENHAGEN ‘FLORA DANICA’ DEEP PLATES, MODERN

standard printed and painted factory marks,
shape no. 20/ 3546
Diameter 8 3/4 in.
22.2 cm

$ 5,000-7,000

185

□ 185

SEVENTEEN ROYAL COPENHAGEN ‘FLORA DANICA’ RETICULATED DESSERT PLATES, MODERN

standard printed and painted factory marks,
shape no. 20/ 3554
Diameter 9 1/8 in.
23.1 cm

$ 4,000-6,000

□ 186

SEVENTEEN ROYAL COPENHAGEN ‘FLORA DANICA’ BREAD AND BUTTER PLATES, MODERN

standard printed and painted factory marks,
shape no. 20/3552
Diameter 5 3/4 in.
14.6 cm

$ 3,000-5,000

186

187

□ 187

EIGHT ROYAL COPENHAGEN ‘FLORA DANICA’ TWO-HANDLED CREAM SOUP BOWLS AND STANDS, MODERN

standard printed and painted factory marks,
shape no. 20/3612
Diameter of stands 6 3/4 in.
17.1 cm

$ 3,000-5,000

□ 188

FIVE ROYAL COPENHAGEN ‘FLORA DANICA’ LEAF-SHAPED DISHES, MODERN

in two sizes, *standard printed and painted factory marks,*
shape nos. 20/3541, 20/3540
Length of larger 9 3/4 in.
24.7 cm

$ 3,000-5,000

188

189

□ 189

A GROUP OF ROYAL COPENHAGEN 'FLORA DANICA' WARES, MODERN

comprising:
1 reticulated two-handled circular basket, *shape no. 20/ 3552*;
4 trencher salts, *shape no. 20/ 3557*;
2 sauceboats on fixed stands, *shape no. 20/ 3556*;
2 pot-de-crème, covers and square stands, *shape no. 20/ 3514*;
5 pickle dishes in 3 sizes, *shape nos. 20/ 3542, 20/ 3543, 20/ 3544*;
1 egg cup, *shape no. 20/ 3530*;
2 triangular footed stands, *shape no. 20/ 3511*;
1 butter pad, *shape no. 20/ 3501*;
and 1 reticulated oval dish, circa 1870-90, *shape 20/ 3537*, *standard printed and painted factory marks. 23 pieces.*

$ 6,000-8,000

190

□ 190

SEVENTEEN ROYAL COPENHAGEN 'FLORA DANICA' COFFEE CANS AND SAUCERS, MODERN

standard printed and painted factory marks, shape nos. 20/ 3513

$ 6,000-8,000

□ 191

NINETEEN ROYAL COPENHAGEN 'FLORA DANICA' ANIMAL SUBJECT DINNER PLATES, CIRCA 1923-34 AND LATER

eleven painted by Henning Larsen, *signed H.Larsen*, *standard printed and painted factory marks, shape nos. 239/3549*
Diameter 10 1/8 in.
25.7 cm

$ 6,000-8,000

191

192

□ 193

EIGHTEEN ROYAL COPENHAGEN 'FLORA DANICA' ANIMAL SUBJECT RETICULATED DESSERT PLATES, CIRCA 1870-90 AND 1894-1900

painted by Henning Larsen, with either mammal and bird subjects, *signed HLarsen*, *standard painted factory marks, shape no. 239/3554*
Diameter 9 1/8 in.
23.1 cm

$ 6,000-8,000

192

EIGHTEEN ROYAL COPENHAGEN 'FLORA DANICA' BIRD SUBJECT DINNER PLATES, 1923-1934 AND LATER

nine painted by Henning Larsen, *signed H.Larsen*, *standard printed and painted factory marks, shape no. 240/ 3549*
Diameter 10 1/8 in.
25.7 cm

$ 10,000-15,000

193

□ 194

TWELVE ROYAL COPENHAGEN 'FLORA DANICA' FISH PLATES, MODERN

standard printed and painted factory marks,
shape no. 19/ 3549
Diameter 10 1/8 in.
25.7 cm

$ 8,000-12,000

195

□ 195

A SET OF TWELVE PORTUGUESE SILVER PLACEMATS, 20TH CENTURY

in the form of tasseled mesh carpets, *apparently unmarked*
480 oz
14,928 g
Length 19 ½ in.
49.5 cm

$ 3,000-5,000

□ 196

A SET OF FOUR GEORGE III SILVER-GILT SALTS ON STANDS, DIGBY SCOTT & BENJAMIN SMITH, LONDON, 1803-04

three lion monopods suspending shields chased with oak sprigs, on attached bases, engraved with crests and coronet, *marked on bowls and bases, two engraved with the Latin signature of Rundell, Bridge and Rundell*
72 oz
2257 g
Diameter 4 ½ in.
11.4 cm

196

PROVENANCE

William, 1st Earl of Lonsdale (1757-1844), by descent to

Lancelot, 6th Earl of Lonsdale O.B.E. (1867-1953), sold

Christie's, London, February 19-20, 1947, lot 220 (set of 12; £170 to M. Hedges)

Christie's, London, October 6, 1948, lot 81 (£60 to Black)

The crest is that of William, Viscount and Baron Lowther (1757-1844), created 1st Earl of Lonsdale in 1807. He married Augusta, eldest daughter of John, 9th Earl of Westmorland, in 1781. The Earl was a significant patron of the arts and commissioned the rebuilding of Lowther Castle. He was one of the great patrons of plate in the Regency era, including owning one of the Shields of Achilles (now Anglesey Abbey, National Trust). The Hartmans formerly owned several lots with this provenance, see Christie's, New York, 20 October 1999, lots 180-181.

The present group of four salt cellars was originally part of a group of twelve, hallmarked for 1803, 1804, 1808 and 1810, which was dispersed in the Lonsdale sale in 1947. They can be compared to a group of 36 salt cellars in the Royal Collection, designed in an even more pronounced Egyptian taste with sphinx heads (RCIN 50821). These, part of the 'Grand Service', were produced by Digby Scott and Benjamin Smith, and Philip Rundell, between 1802-19 (see *Carlton House: The Past Glories of George IV's Palace*, 1991, p. 131, no. 92). Another set, with lion head and shield supports by Benjamin and James Smith of 1810, sold at Christie's, London, October 23, 1991, lot 47.

$ 8,000-12,000

197

AN EXTENSIVE AMERICAN SILVER CENTURY PATTERN FLATWARE SERVICE, TIFFANY & CO., NEW YORK, CIRCA 1940

Comprising:
23 dinner knives
20 dinner forks
24 lunch knives
23 lunch forks
11 fish knives
33 fish/salad forks
21 oyster forks
35 butter spreaders
11 steak knives
10 dessert knives
10 dessert forks
11 tablespoons
27 soup spoons
28 teaspoons
9 coffee spoons
14 iced tea spoons
3 piece carving set
7 serving forks
8 serving spoons
4 serving slices
5 sauce ladles in sizes
2 tomato servers
1 asparagus server
1 angel food cake server
2 jelly spoons
2 sugar spoons
5 small hors d'oeuvre servers
350 pieces total
412 oz weighable
12,813 g

$ 14,000-18,000

198

THE RUSSELL SERVICE: A SET OF FOUR REGENCY SILVER SAUCE TUREENS, COVERS AND LINERS, PAUL STORR, LONDON, 1816

on shell and foliate scroll feet after E. Hodges Baily, with oak branch handles, engraved on both sides with contemporary arms, covers with heraldic finials, fitted with liners, *fully marked and numbered 897*
255 oz
7930.5 g
Length over handles 10 ¼ in.
26 cm

PROVENANCE

Sir Henry Russell, 1st Baronet, and thence by descent.

Woolley & Wallis Salisbury, 28 April 2010, lot 1009

Sir Henry Russell (1751-1836) was born in Dover, the third son of Michael Russell (d. 1793), controller of the Naval Victualling Yard there. Educated at Charterhouse and Queen's College, Cambridge, he was appointed a Commissioner of Bankruptcy in 1775. His first wife died in childbirth and he remarried two years later, in 1782, Anne Whitworth; they had five sons and four daughters. He was appointed a Judge in the Indian Courts in 1797 and Chief Justice of Bengal in 1806. Created a Baronet in 1812, he retired from the Indian service in 1813 and died at 62 Wimpole Street, London in 1836.

These four sauce tureens are from of a set of eight, mentioned in the 'Estimate of plate on approbation for Sir Henry Russell Bart. P. Rundell Bridge and Rundell, December 20th 1815.' They cost £415 and 10s. The other four sauce tureens appear in the *Christie's Bi-Centinery Review of the Year,* October 1965 - July 1966, p. 125. They were from the collection of Neville Hamwee and fetched £3,300. The pair of matching soup tureens from the Russell service were sold from the collection of Fay Plohn at Sotheby's, New York, 16 July 1970, lot 133. Also from the Russell plate was a Storr silver-gilt centerpiece of 1815, formerly in the Hartman collection and sold Christie's, New York, 20 October 1999, lot 205, and a four-light candelabrum by Storr of 1815, sold Christie's, London, 18 May 1966, lot 33.

The "Rundell's Album" at the Victoria & Albert Museum has a design for this model of sauce tureen, attributed to Edward Hodges Baily, showing the fluted sides and oak leaf tops to the feet. It was a popular pattern with Rundell's clients in the 1810s, including the service for Harriet Coutts, later Duchess of St. Albans.

$ 30,000-40,000

Sir Henry Russell, 1st Baronet, mezzotint by S.W. Reynolds after George Chinnery.

Design for a sauce tureen, probably by Edward Hodges Baily, from the Rundell's Album in the Victoria and Albert Museum, E.70-1964.

199

200

THE RUSSELL SERVICE: A SET OF FOUR GEORGE IV SILVER ENTREE DISHES AND COVERS OF INDIAN INTEREST, PHILIP RUNDELL, LONDON, 1820

shaped rectangular, with multiple shell and leaf rims, fluted domes covers with heraldic lion finials, the handles modeled as the crest of a rampant lion holding a cross, and engraved with contemporary arms and inscription, *fully marked and numbered 1-4*
350 oz
10,885 g
Length 12 in.
30.5 cm

PROVENANCE

Sir Henry Russell, 2nd Baronet, and thence by descent.

Woolley & Wallis Salisbury, 28 April 2010, lot 1014

The inscription reads "Presented to Henry Russell Esq. late resident of the court of Hyderabad by the British officers serving with the Berar division of the Nizams army in token of respect, regard and esteem, 1821."

Sir Henry Russell, 2nd Baronet (1783-1852) was a British diplomat who first sailed with his father (see previous lot) to India in 1797, and ultimately became The British Resident at Hyderabad from 1810-20. In 1816 he married Marie Mottet de la Fontaine, daughter of the last French Governor of Pondicherry.

$ 20,000-30,000

THE RUSSELL SERVICE: A SET OF SIX GEORGE IV SILVER SERVING DISHES OF INDIAN INTEREST, PHILIP RUNDELL, LONDON, 1820

comprising two smaller and four larger, oval with multiple shell and leaf rims, engraved with contemporary arms and presentation inscription, *marked on bases*
329 oz
10,232 g
Lengths 15 to 17 in.
38.1 to 43.2 cm

PROVENANCE

Provenance: Sir Henry Russell, (1783-1852) 2nd Baronet, and thence by descent

Woolley & Wallis, Salisbury, 28 April 2010, lot 1010-1011.

The inscription reads "Presented to Henry Russell Esq. late resident of the court of Hydrabad by the British officers serving with the Berar division of the Nizams army in token of respect, regard and esteem, 1821."

See note to previous lot.

$ 14,000-18,000

200

□ 201

A PAIR OF LARGE WILLIAM IV SILVER SAUCE BOATS, JAMES CHARLES EDINGTON, LONDON, 1830

shell form on matching bases, with flying scroll handle, *marked on bases*
41 oz 5 dwt
1287.5 g
Length 9 ¾ in.
24.8 cm

$ 3,000-5,000

201

202

202

A GOLD AND ENAMEL SNUFF BOX, GERMAN, CIRCA 1810

rectangular with rounded corners, the lid centered with an oval enamel plaque of a young couple promenading past a waterfall against pink mountains in the background, within an engraved gold frame and an elaborate black *taille d'épargne* enamel vine leaf border partially overlaying the chased outer floral and leaf gold frame, translucent dark blue enamel corners, the sides and base decorated with the same borders around dark blue enamel, *sunburst within sprigs marks only, the right rim numbered: 79(?)90, in modern leather case*
Length 3 3/8 in.
8.7 cm

$ 10,000-15,000

□ 203

A GOLD AND ENAMEL SNUFF BOX, GT, HANAU, CIRCA 1815

the lid applied with a rectangular enamel plaque painted with a brunette and a blonde putto in the same poses as the putti in Raphael's *Sistine Madonna*, in a chased gold zig-zag border and black enamel frame, the outer foliate border in black t*aille d'épargne* on a *sablé* ground, the sides and base similarly decorated around central engine-turning, *maker's mark GT within rosette, shield and lion mark, the left rim numbered: 1314*
Length 3 1/2 in.
9 cm

$ 7,000-10,000

203

204 (detail of lid)

204

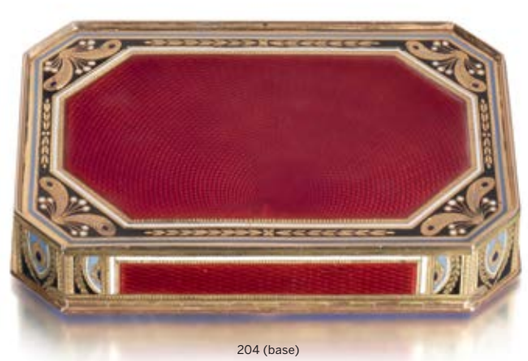
A GOLD AND ENAMEL SNUFF BOX, GENEVA, CIRCA 1805-1810

rectangular with cut corners, the lid set with an octagonal enamel plaque painted with a rustic village scene including a young boy carrying a lamb, and a washerwoman surrounded by cattle on a bridge a watermill to the left and a mountainous lake scape to the right, in a pale blue *taille d'épargne* frame, with pairs of stylized enameled peacock feathers to each corner of the black background, the sides and base decorated in translucent scarlet enamel over chevron engine-turning with further husk and peacock *taille d'épargne* decoration, *apparently unmarked*
Length 3 3/8 in.
8.7 cm

An almost exact mirror image of the composition depicted on the lid of this snuff box can be found on a musical gold box, probably by Guidon & Gide, Geneva, circa 1800/1801, painted by Jean Louis Richter, sold Antiquorum Geneva, 14 May 2017, lot 412. The mill in the background is inspired by a hand-colored etching after Louis Bacler d'Albe entitled *Les Moulins de Gravin,* published *circa* 1788/1790.

$ 10,000-15,000

204



204 (base)

205

205

A JEWELLED GOLD AND ENAMEL SNUFF BOX FOR THE OTTOMAN MARKET, PROBABLY SOUCHAY & COLIN, HANAU, CIRCA 1815 AND LATER

rectangular with rounded corners, the later lid applied with large gem-set scrolls around a central floral ornament within a chased gold frame and dark blue enamel rim, the sides and base with engine-turned panels within chased foliate borders with trefoil-shaped ornaments to corners, *maker's mark below a star in a horizontal lozenge, further struck: 20 in a rectangle, another illegible mark, the right rim with a prestige mark*
Length 3 ¼ in.
8.4 cm

PROVENANCE

S.J. Phillips, London;

Sotheby's New York, 21 October 2009, lot 36

$ 10,000-15,000

□ 206

A THREE-COLORED GOLD AND JASPERWARE SNUFF BOX, HANAU, CIRCA 1820

rectangular with rounded corners, the lid set with an oval Wedgwood jasperware plaque of three putti and a dog, within a blue enamel frame, surrounded by chased scrollwork on a *sablé* ground, the sides and base with engine-turned panels within foliate borders, *apparently unmarked*
Length 3 ½ in.
8.8 cm

$ 7,000-10,000

206

207

□ 207

A FOUR-COLORED GOLD SNUFF BOX, PROBABLY HANAU, CIRCA 1815

rectangular with rounded corners, the lid centered with a chased flowerhead within a lozenge frame and chased lemon gold wreath, flanked by two caryatids *en quatre couleurs,* holding a trumpet in one hand and a chased banner above their heads in the other hand against a *sablé* ground, slender rose gold thumbpiece, engine-turned sides and base, *apparently unmarked*
Length 3 in.
7.6 cm

$ 4,000-6,000

□ 208

A JEWELED FOUR-COLORED GOLD SNUFF BOX, PROBABLY HANAU, CIRCA 1820 AND LATER

rectangular with rounded corners, the lid applied with the turquoise cabochon-set initial J or F in an oval of *sablé* ground, in a locket frame and surrounded by chased gold flower sprays *en quatre couleurs,* alternating with nine larger collet-set turquoise cabochons, the sides and base with chased floral bands around chevron engine-turning, *apparently unmarked*
Length 3 ½ in.
9 cm

$ 8,000-12,000

208

209

A JEWELED FOUR-COLORED GOLD AND ENAMEL SNUFF BOX, HANAU OR GENEVA, CIRCA 1815, ENAMEL BY BERNEAUD

rectangular with rounded corners, the lid centered with a rectangular enamel plaque painted with *La Madonna de Foligno* after Raphael, surrounded by fourteen blond putti emerging from the clouds, *signed 'B. px' for Johann David Berneaud* to lower left, framed by twenty collet-set diamonds on a *sablé* ground chased with four-colored gold floral foliage, the sides and base similarly decorated around chevron engine-turned panels, *apparently unmarked,* in fitted leather case
Length 3 ½ in.
9 cm

The unusual enamel painting with the virgin and child seated on clouds is based on *The Madonna of Foligno*, painted by Raphael in 1511/1512 as a commission by Sigismondo de' Conti, chamberlain to Pope Julius II. The patron and three further figures (St. Jerome with his lion, St. Francis of Assisi and St. John the Baptist) appear below the clouds in the original painting, but were omitted for the enamel version in favour of a stronger focus on the mother and child.

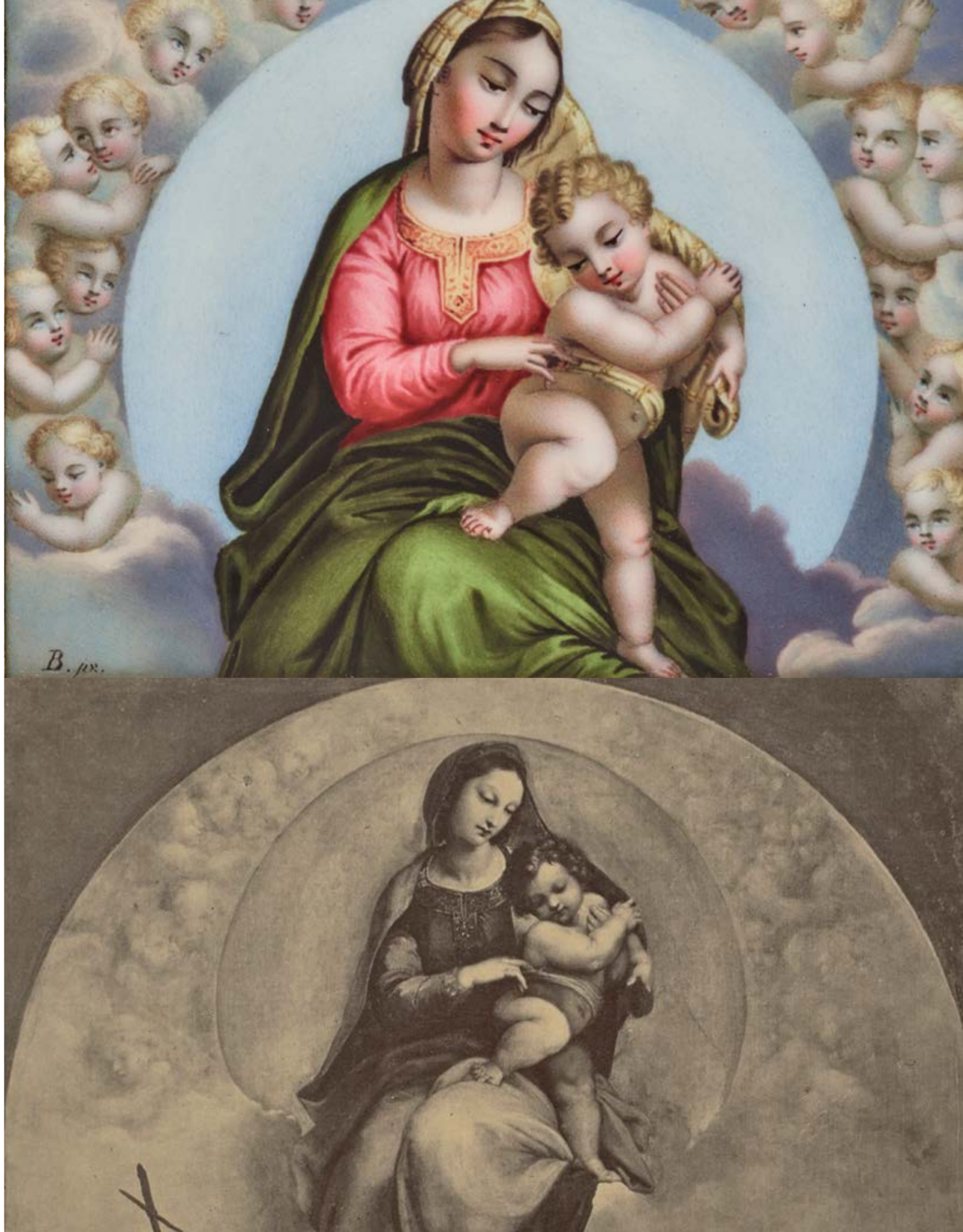
Initially placed on the high altar of Santa Maria in Aracoeli on the Capitoline Hill in Rome, Raphael's painting was moved to Foligno in the province of Umbria in 1565, where it remained until it was confiscated by Napoleon during the occupation of Italy in 1799. In 1802, the painting was transferred from panel to canvas and restored by a restorer from Heidelberg, a German town relatively close to Hanau. Whether or not Berneaud had become aware of the painting then remains unknown, however he would probably have heard the news that this important Renaissance painting was returned to the Papal States after the decisive Napoleonic defeat at the Battle of Waterloo in 1815. It is interesting to note that Berneaud chose to change the colour of the Virgin's cloak from blue to green and that he decided to replace the *en grisaille* putti in the original with blond ones, possibly to achieve greater coherence in terms of colours by corresponding with the vari-coloured gold ground of the box.

The enamel painter Johann David (Jean David) Berneaud was born in Hanau in 1773. His high-quality enamel paintings occur on a number of gold boxes by the eminent Hanau firms such as Colins & Söhne, mainly dating to the second quarter of the nineteenth century (see for example auction house Dr. Crott, sale 94, 12 November 2016, lots 121 and 130). They are often painted with specific views or architectural sites after engravings (such as a box painted with a view of Vorontsov Palace, sold Sotheby's London, 10 November 2021, lot 95).

Interestingly, a few gold boxes of Geneva origin survive that are also set with an enamel plaque painted by Berneaud (see Christie's London, 7 June 2011, lot 334), indicating that the enamel painter either worked in Geneva for some time, or that the quality of his enamel plaques was equally appreciated by the *bijoutiers* in Geneva as by those in his native town. In 1814/15 however, when Johann Wilhelm von Goethe undertook his famous and much-discussed journey along the Rhine and Neckar, Berneaud was evidently working in Hanau: Goethe praised his enamel painting and that of Antoine Carteret as being of highest quality.

$ 12,000-18,000

La Madonna de Foligno (galerie du Vatican), probably James Anderson after Raphael, 1859, The J. Paul Getty Museum, Los Angeles, 84.XO.251.1.75



210

□ 210

A GOLD AND ENAMEL SNUFF BOX, MAKER'S MARK MM, HANAU, CIRCA 1815

rectangular with rounded corners, the lid unusually chased with a biblical scene from the Old Testament, probably Jael with the hammer over the body of Sisera, against a polished gold brick wall, within a reeded frame, blue and black leafy *taille d'épargne* border, the sides and base similarly decorated, the base centered with a navette-shaped *taille d'épargne* ornament, *maker's mark MM conjoint, further struck: 18K*
Length 3 ½ in.
9 cm

$ 6,000-8,000

213

Telemaque ouvre son coeur à Mentor sur son inclination pour Antiope, by Jean Baptiste Tilliard, after Charles Monnet, 1785, Rijksmuseum RP-P-1905-992

□ 211

A POCKET-FITTING GOLD SNUFF BOX, PARIS, 1809-1819

rectangular rounded corners and curved sides, the lid and base chased with a scale pattern, surrounded by foliate and tulip borders on a *sablé* ground, angular thumbpiece, *partially legible maker's mark ?L in a vertical lozenge, Paris grosse garantie 1809-1819, Paris 3eme titre 1809-1819, later post-1918 eagle's head control marks,* in fitted gold-tooled red leather case
Length 3 ½ in.
8.9 cm

$ 5,000-7,000

211

□ 212

A RECTANGULAR PURSE-SHAPED GOLD AND ENAMEL SNUFF BOX, MAKER'S MARK GT, HANAU, CIRCA 1818

of rectangular purse shape, the lid centered with a clasp-shaped ornament decorated with scrolling and floral foliage in dark blue enamel around a plain armorial cartouche on a *sablé* ground, against wavy engine-turning and enameled cartouche and leaf border, small thumbpiece, reeded sides, the interior engraved with a presentation inscription in Russian reading: 'Presented with highest honors on July 3 of the year 1818', *maker's mark within shield mark, flowerhead and lion mark, the left rim numbered: 1892*
Length 3 ¼ in.
8.3cm

PROVENANCE

Christie's New York, 19 April 2002, lot 16 (Property of the Estate of a Lady)

$ 5,000-7,000

212

□ 213

A THREE-COLORED GOLD AND ENAMEL SNUFF BOX, ALÉXANDRE MAGNIN, GENEVA, CIRCA 1820

rectangular, the lid applied with an oval enamel plaque depicting Jean-Baptiste Tilliard's engraving *Telemaque ouvre son coeur à Mentor sur son inclination pour Antiope* after Charles Monnet (1785), on a *sablé* ground chased with scrollwork and cornucopiae, the engine-turned base repeating the decoration around a central engine-turned panel, *maker's mark, town mark*
Length 3 ½ in.
9 cm

PROVENANCE

Sotheby's, London, 26 November 1992, lot 306;

Christie's London, 27 November 2007, lot 50

$ 8,000-12,000

□ 214

A GOLD AND ENAMEL SNUFF BOX, CARL MARTIN WEISHAUPT & SÖHNE, HANAU, CIRCA 1845-50

cartouche-shaped, the lid painted *en plein* with a young couple on horseback in landscape, dressed in *style Troubadour*, within opaque white enamel scrolls surrounded by blue enamel and chased gold flower sprays, the waisted and fluted sides embellished with striped blue gold panels within opaque white c-scrolls, alternating with small lozenge-patterned cartouches and blue enamel vignettes, *maker's mark CMWS incuse, Hanau shield mark, further struck:'14' for 14 ct gold, the left rim numbered: 1500*
Length 2 ⅞ in.
7.2 cm

$ 7,000-10,000

214

215

215

A JEWELED TWO-COLORED GOLD, ENAMEL AND IVORY PORTRAIT MINIATURE PRESENTATION SNUFF BOX, CARL MARTIN WEISHAUPT, HANAU, CIRCA 1825

rectangular, the lid later applied with an oval portrait miniature of Otto of Bavaria and King of Greece (1836-1863), wearing a sash and uniform, painted on ivory, in a frame of old mine-cut diamonds, on a *sablé* ground chased with scrollwork and applied with a gold sunflower centered with a further diamond to each corner, foliate chasing to sides, the base chased with two caryatids holding flower baskets and flanking a tulip-handled vase on a finally matted ground, *maker's mark CMW within flowerheads to lid, the base with sunray mark within sprigs*
Length 3 ½ in.
9 cm

◉ **$ 12,000-18,000**

215 (base)

216

216

A COMMEMORATIVE GOLD AND ENAMEL SNUFF BOX, CHARLES MAGNIN, GENEVA, CIRCA 1850

the lid painted *en plein* with a portrait of Napoleon I, Emperor of the French, wearing the uniform of a colonel of the Grenadier Foot Guards, and the sash, star and badge of the Legion of Honour and the badge of the Order of the Reunion, within two nymphs personifying Fame and Victory on a scroll-chased ground, the sides and base patterned with brightly-enameled strapwork and scrollwork on a finely reeded ground, *maker's mark, town mark*
Width 3 ½ in.
9 cm

Charles Louis, elder son of the *bijoutier* Aléxandre Magnin (see lot 213 in this sale) and his wife Fanely Gentil, was born in Geneva at 6 a.m. on 26 July 1810. When Aléxandre died at the early age of forty-four in 1830, his widow and young son continued his business at 45 rue Jean-Jacques Rousseau; five years later Charles took over complete control. He is recorded as working at various addresses until 1876, and from 1851, unusually at that late date, is described in the directories as specialising in *tabatières d'or* (Haydn Williams, *Enamels of the World, The Khalili Collections*, London, 2009, p. 317).

For a similar example by Charles Magnin, see Sotheby's London, *The Collection of a Connoisseur*, 14 July 2020, lot 52. A larger gold box with an almost identical portrait, supporters and decoration, the bust of Napoleon surmounted by an eagle and above a painted enamel lion, formed part of the Palace Collections of Egypt, Sotheby's Cairo, 11 March 1954, lot 692.

$ 12,000-18,000

216 (base)

217

217 (base)

217

A RICHLY-JEWELLED GOLD AND ENAMEL SNUFF BOX, OLOF FREDRIK WENNERSTRÖM, ST PETERSBURG, CIRCA 1830

the lid applied with an opulent rose-cut diamond-set flower basket on a translucent green enamel ground over hatched zig-zag engine-turning, within opaque white enamel borders, further set with diamonds, *struck with maker's initials in Latin script, the flange also numbered 476*, in fitted velvet-lined leather presentation case
Width 3 1/8 in.
8.1 cm

$ 20,000-30,000

218

A GOLD AND ENAMEL SNUFF BOX, NINETEENTH CENTURY IN EARLIER TASTE

oval, the lid applied with an oval enamel plaque with a mythological subject, surrounded by translucent dark green enamel over engine-turned bands of pellets, within green, red, and opalescent white enamel bead borders on a *sablé* ground, *rubbed French prestige marks including the charge mark of Eloy Brichard and Etienne Somfoye and the charge mark of Julien Alaterre*
Length 3 1/4 in.
8.3 cm

PROVENANCE

Sotheby's, London, 12 November 1998, lot 36

$ 10,000-15,000

218

219

Portrait of Napoleon III, by Hippolyte Flandrin, 1862
© Château de Versailles, France/Bridgeman Images

219

A JEWELED GOLD, ENAMEL AND IVORY PORTRAIT MINIATURE PRESENTATION SNUFF BOX, LOUIS-FRANÇOIS TRONQUOY, PARIS, CIRCA 1860

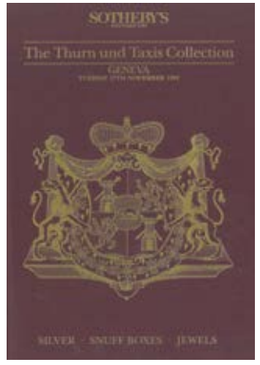
rectangular, the lid centered with a diamond-framed portrait miniature of Napoleon III, *signed: Maxime David*, after Hippolyte Flandrin (1861), surrounded by further four diamonds, strapwork and arabesques in dark green and opaque black enamel, *maker's mark, Paris troisième titre (1838-1919), the left rim numbered: 26*
Height 3 3/8 in.
8.5 cm

Louis-François Tronquoy, who was active between 1827 and 1871, specialized in presentation snuff boxes. Another example decorated with strapwork and translucent green enamel, which was presented by Napoleon III and applied with the diamond-set crowned cipher N, belongs to the Khalili Collections in London (Haydn Williams, *Enamels of the World, The Khalili Collections,* London, 2009, cat no. 8).

$ 12,000-18,000

219 (detail of base)

220



Front page of the catalogue for *The Thurn and Taxis Collection*, Sotheby's Geneva, 17 November 1992

220

A GOLD, ENAMEL AND MOTHER OF PEARL SNUFF BOX IN EIGHTEENTH CENTURY STYLE

rectangular, all sides with a mother of pearl ground decorated with translucent blue and green enamel flowers surrounded by scattered gold dots, the gold mounts chased with c-scrolls, slender thumbpiece,
French prestige marks including rubbed maker's mark ?D, illegible charge mark and date letter and discharge mark of Antoine Leschaudel (1744-1750), in modern green leather case
Length 3 1/8 in.
8 cm

PROVENANCE

Sotheby's Geneva, *The Thurn and Taxis Collection*, 17 November 1992, lot 142

$ 12,000-18,000

221

A GOLD AND ENAMEL SNUFF BOX, POSSIBLY GERMAN, IN LATE EIGHTEENTH CENTURY SCANDINAVIAN TASTE

rectangular, all sides enameled *en basse-taille* with colorful floral sprays and foliage, varicolored butterflies and dark blue ribbons on a polished gold ground, *prestige marks resembling German late eighteenth century prestige marks, the exterior of the lid struck with later control marks to side,*
Length 2 3/4 in.
7 cm

PROVENANCE

Sotheby's London, 9 November 2000, lot 64

For a very similar box decorated with floral sprays, butterflies and ribbons in similar colors, yet without most of the mauve flowers present on this box, see Christie's London, 5 December 2019, lot 26 (Property of a Gentleman). A third example of this type of colourful *basse-taille* enamel box sold Olympia Auctions, London, 23 November 2022, lot 249.

$ 10,000-15,000

221

221 (base)

222

222

A LARGE GOLD AND ENAMEL SNUFF BOX, LATE NINETEENTH CENTURY

circular, the hinged lid centered with a circular enamel plaque representing a teacher and two children in a domestic interior, within a chased gold *entrelac* frame and green *basse-taille* enamel border alternating with chased rosettes and shells, further intertwined gold and enamel frame, the sides applied with gold atlantes in high relief as dividers between green enamel bands over floral engine-turned ground above volute scrolls, *French prestige marks*
Diameter 3 in.
7.7 cm

PROVENANCE

A.G Hughes, Shrewsbury, then his widow;

Sotheby's London, 19 June 1941, lot 42, (then catalogued as possibly by Antoine Boullier, Paris, circa 1775);

Sir Charles Clore (1905-1979);

Christie's Geneva, 12 November 1985, lot 48;

Christie's London, 28 May 2002, lot 251

The decoration on the present unusually large gold box is a playful reminiscence of a more rigid decoration of enamel bands of varying length along the sides and a central portrait miniature surrounded by four chased flowerheads that was fashionable for gold boxes in Paris in the 1760s, as is shown by an example by Jean Formey, dated 1762/63, in the Musée du Louvre (Henry Nocq and Carle Dreyfus, *Tabatières des Collections du Musée du Louvre*, Paris, 1930, no. 40, plate XXV).

$ 12,000-18,000

222 (base)

223

□ 223

A TWO-COLORED GOLD AND ENAMEL SNUFF BOX, CARL WEISHAUPT & SÖHNE, HANAU, MID-NINETEENTH CENTURY

cartouche-shaped with baluster sides, the lid decorated with a circular ornament of translucent dark blue enamel foliage and pointed leaves, repeated on a larger scale on the outer frame with gold foliage in between, the front of the baluster sides enameled with matching foliage and strapwork on an engraved gold ground, the base centered with engraved fruit including a pineapple, a peach and grapes within leaves and scrollwork, rose gold lining and footrim, *maker's mark CWS incuse below Hanau shield mark and crossed branches,*
Length 3 7/8 in.
9.8 cm

The records of the London Exhibition of 1862, held in South Kensington, list the *bijouter* C. M. Weishaupt Sons from Hanau as exhibitors of jewellery and five gold snuff boxes, one of them inset with diamonds, the others with enamel decoration. Not only were they awarded a medal during this exhibition, but had also received a council medal at the Great Exhibition in 1855, as well as a bronze medal in the Paris Exposition of 1867. Carl (Charles) Martin Weishaupt had established the firm of Weishaupt & Co. in Hanau on 7 December 1801. He married Johanna Maria Remond of the eminent Geneva *bijouterie* family, and they had three sons, Otto, Christian and Anton. By 1837 Carl Martin had died and his widow and three sons were in business at Nürnbergergasse 576 under the name of C.M. Weishaupt Söhne.

$ 8,000-12,000

223 (detail of base)

224

224

A MASSIVE JEWELED TWO-COLORED GOLD, ENAMEL AND IVORY PRESENTATION TABLE SNUFF BOX, PROBABLY WEISHAUPT & SÖHNE, HANAU, CIRCA 1880

cartouche-shaped, the lid applied with an oval portrait miniature of a young Nicholas I in black military uniform with gold epaulettes wearing the blue *moiré* sash and breast star of the Imperial Order of St Andrew the First Called, painted on ivory, in a translucent red enamel frame, surrounded by cast and applied scrolling foliage on a *sablé* ground around six collet-set diamonds, the baluster sides applied and engraved with scrollwork, the base similarly engraved around a central floral ornament, polished rose-gold interior and footrim, *the left rim numbered: 3716, further struck: 585 for 14ct gold, one further illegible mark*
Length 4 5/8 in.
11.8 cm

PROVENANCE

Sotheby's Geneva, 17 November 1997, lot 186

According to a letter of 1922, a copy of which accompanied this box in the Sotheby's sale in 1997, this lot was included in a group of 'five antique valuable cigarette-cases resp. tobacco boxes, which belonged formerly to the Russian Tsar and were presented by the latter to Prince Henry of Prussia, the brother of the former German Emperor.' Prince Henry put them up for sale 'for some charitable purpose' during the first world war, when they were bought by a certain Dr. Anscheutz which had then given them to the Ludwig Maximilian University in Munich, to help them raise funds. The other three were of Russian workmanship and not considered as important or valuable as these two gold examples.

The present lot was probably made by the firm of Carl Martin Weishaupt & Söhne in Hanau and shows why the city in Hesse has traditionally been associated almost exclusively with large-scale Historismus work in gold and silver, rather than eighteenth-century *bijouterie* of a quality comparable to Geneva standards. This cartouche-shaped box is one of the largest examples recorded so far for this type of presentation boxes. It further shows that the very successful Hanau firm continued far beyond the mid-nineteenth century, as opposed to what is often claimed.

◉ **$ 12,000-18,000**

225

THE FOUR ELEMENTS: A PAIR OF MASSIVE REGENCY SILVER FOUR-LIGHT CANDELABRA, PAUL STORR, LONDON, 1816

shaped circular bases cast with heads of lions, dolphin, and dragons, the stems cast with owl heads below entwined dolphins and shells, central knop cast with eagle wings, the sconces with lion, bearded, and owl masks, the drip pans with swirled feathers on tops and cattails and reeds underneath, all within rococo ornament, *fully marked, base rims stamped RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE REGENTIS BRITANNIAS*
434 oz 10 dwt
13,522 g
Height 25 in.
63.5 cm.

The sophisticated rococo design of these candelabra was almost certainly derived from an original of circa 1740-45. This unknown 18th century model was likely by Paul de Lamerie, and perhaps modeled by the "Maynard Master," as it bears several of his signature motifs, including mustached faces and characterful lion masks. The bases, with a lion for Earth, a dolphin for Water, and a Dragon for fire, are complemented by a baluster stem with eagle wings for Air. The candle arms spring from the centers in spiraling foliage quite similar to Thomas Germain's "satyr" candelabra, which were being copied in London between 1738 and 1744 by Charles Frederick Kandler, John Hugh LeSage, and George Wickes.

The earliest revival of the model seems to be a four-light pair by William Pitts of 1809, at a time when the taste for antiquarian plate was rapidly gaining ground (Christie's, New York, 19 October 2005, lot 994). At this date Pitts was supplying the Royal Goldsmiths Rundell, Bridge and Rundell with pieces in historical styles, such as sideboard dishes and tankards in a 17th century manner (Chirstopher Hartop, *Royal Goldsmiths: The Art of Rundell & Bridge, 1797-1843*. Koopman Rare Art, 2005, p. 124). The stems of the 1809 candelabra have a doubling of the eagle-wing baluster, probably to bring them up to the height expected by the early 19th century, but with a slightly awkward effect. In a suite of three by Pitts formerly at the Art Institute of Chicago, a pair of two-light candelabra of 1814 have a single eagle-wing baluster stem and may reproduce the rococo original, while the central three-light one of 1817 has the double baluster stem to reach its greater height of 25 ½ (Christie's, New York, 17 October 1996, lot 160).

In 1813 Paul Storr, by then working entirely for Rundell's, produced an impressive suite of three candelabra of this model, a pair of seven-light examples and a central eight-light version. At Knole in 1954, the original patron may have been the 4th Duke of Dorset (see N.M. Penzer, *Paul Storr: The Last of the Goldsmiths*, 1954, pp. 164-65). Here Pitts' double-baluster stem has been replaced by entwined dolphins above an owls' head knop, though the eagle-wing baluster still anchors the candle arms at the top. This new stem, better balanced for scaling up the design (the seven-light examples are 28 ½ in., 72 cm), may be derived from another 18th century rococo model, or could be a new invention in Revivalist style.

By 1816 the taste for antiquarian plate, rather than classical, was fully established. Storr was continuing this model, as in the offered examples with the dolphin stems, Pitts was continuing his version with double baluster stems (Christie's New York, 17 May 2012, lot 87, and William Elliott was now also producing it with single baluster stems, including a pair owned by the Duchess of St. Albans (Sotheby's New York, 15 April 2016, lot 194). It was continued by Storr and dolphin-stem examples are known from 1817 and 1818. In 1819, the year Storr withdrew from Rundell's, another pair bears the mark of Philip Rundell.

All of this establishes these as one of the most successful candelabra designs of the Regency period and the early Revivalist era - but based on a still unidentified English rococo prototype.

$ 50,000-80,000

□ 226

A PAIR OF GEORGE II SILVER SQUARE SALVERS, PAUL DE LAMERIE, LONDON, 1734

square with incurved angles above leaf-capped panel feet, engraved with later arms flanked by vases and figures holding fronds, later crests in the angles, *marked on bases, with scratch weights 35=10 and 36=6*
66 oz
2,053 g
Length 10 ¾ in.
27.3 cm

PROVENANCE

John Byng, 1st Earl of Strafford G.C.B. (1772-1860) and by descent in the family until sold

Christie's London, 9 June 2005, lot 27

LITERATURE

Inventory of Plate and Jewels belonging to George Byng, July 1847, Mess r s Garrard & C o., Panton Street, Haymarket, London, '2 Large square waiters oz. 69.10'.

The crests are those of Byng, Earls of Strafford, probably for the Rt. Hon. John Byng, G.C.B., G.H.C., Field Marshall in the Army (1772-1860), created 1st Earl of Strafford in 1847. He began his military career in 1793 as an ensign in the 'Duke of Wellington's Regiment' and rapidly climbed the chain of command, becoming lieutenant-colonel in 1800. He saw action in the Battles of Copenhagen in 1807 and Waterloo in 1815. He inherited Wrotham Park, Hertfordshire, following the death of his brother George (1764-1847), the same year in which he was raised in the peerage as Viscount Enfield and Earl of Strafford.

$ 8,000-12,000

□ 227

A PAIR OF GEORGE II SILVER MEAT DISHES, PAUL DE LAMERIE, LONDON, 1745

shaped rectangular, gadroon rims with shells at intervals, engraved with contemporary arms, *marked on bases and engraved No. 9 / 31=5.5 and No. 10 / 32=2, pricked with initials of Eugene Widener Dixon*
58 oz 10 dwt
1822 g
Length 13 ⅜ in.
34 cm

PROVENANCE

Welbore Ellis (1713-1802), 1st Baron Mendip of Mendip, Co Somerset

Sotheby's New York, 9 April 2009, lot 270

The arms are those of Ellis impaling Stanhope for Welbore Ellis (1713-1802), created 1794 1st Baron Mendip of Mendip, Co Somerset.

Welbore Ellis married firstly 18 November 1747 Elizabeth, only daughter and heir of Sir William Stanhope KB (d 1761) and through her Ellis inherited Pope's villa at Twickenham which her father had bought in 1744. In 1763 Gainsborough painted a fine portrait of Ellis now at Christ Church, Oxford. A further two dishes from this set previously in the George D. Wiidener collection, Philadelphia, were sold Sotheby's London, 5 March, 1998 lot 238. A matching pair of second course dishes were sold Sotheby's London 26 November 1992 lot 89, and twenty-four dinner plates sold Christie's New York, 10 January 1991 on behalf of the Republic of The Philippines through the Presidential Commission on Good Government.

$ 7,000-9,000

Lady Mary Templetown (née Montagu) and Her Eldest Son, by Sir Thomas Lawrence, 1802. National Gallery of Art, Washington D.C., 1937.1.96

228

A GEORGE II SILVER SOUP TUREEN AND COVER PAUL CRESPIN, LONDON, 1736

raised on lion mask feet, engraved on both sides with contemporary arms and crests, *marked on base, cover and liner, base with scratch weight 108=3 and cover 51=14, the liner by Garrard, 1825.*
183 oz 5 dwt
5710 g
Length over handles 16 ¼ in.
41.3 cm

PROVENANCE

Christie's, New York, 18 October 1994, lot 448

The arms are those of Upton impaling Montagu, for John Henry (1771-1846) and his wife Lady Mary Montagu, only daughter of John, 5th Earl Sandwich, who he married in 1796. Educated at Eton, he became a Fellow of the Society of Antiquaries in 1803, served as M.P. for Burty St. Edmunds from 1803 to 1812, and was created Viscount Templeton of Templetown in 1806. The Viscountess died in 1824, while her husband survived until 1846, dying at the family seat, Castle Upton, in County Antrim.

$ 25,000-35,000

229

THE CHESTERFIELD SERVICE: A SET OF EIGHT GEORGE I AMBASSADORIAL SILVER SERVING DISHES, DAVID WILLAUME, LONDON, 1726-27

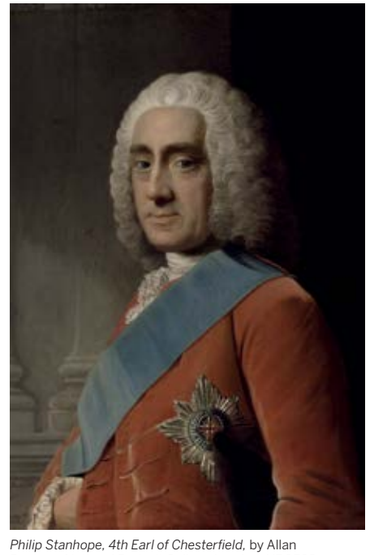
in two sizes, gadroon rim with winged cherubs and bearded masks at intervals, engraved with the Royal Arms and initials *GR*, *marked on bases*
350 oz
10,885 g
Diameters 13 ¾ in. and 11 ¾ in.
34.9 cm and 29.8 cm

PROVENANCE

Philip Dormer 4th, Earl of Chesterfield part of the allowance of plates given on his appointment as ambassador to the Hague in 1727.

Philip Stanhope, 4th Earl of Chesterfield (1694-1773) is known as a writer, politician, and patron. In 1727 he was appointed Ambassador to the Hague, with an allowance of 5,893 ounces of white silver and 1,066 of gilt. These dishes are part of that service, made by David Willaume who supplied the plates; much of the hollowware bears the mark of Paul Crespin, including two tureens, four candlesticks, and a pair of casters formerly in the Hartman Collection (*Huguenot Legacy,* nos. 8, 9, and 10) and the wine coolers from the service, which the Hartmans bought but were not allowed to export from the U.K. (see introduction).

$ 15,000-25,000



Philip Stanhope, 4th Earl of Chesterfield, by Allan Ramsay. National Portrait Gallery, London, NPG533.

230

□ 230

A GEORGE III SILVER PUNCH BOWL, JOHN WAKELIN & WILLIAM TAYLOR, LONDON, 1777

Neo-classical, boldly applied with swags of husks between ram's head handles, engraved on both sides with arms, *marked on base*
80 oz
2268 g
Length over handles 15 ¼ in.
38.7 cm

The arms are those of Smith impaling another.

$ 7,000-10,000

231

A PAIR OF REGENCY SILVER TWO-BOTTLE LARGE CRUET FRAMES, PAUL STORR, LONDON, 1816

fluted stands with shell and foliate rims in a border of rosettes, each fitted with a silver-mounted cut-glass bottle and condiment jar, *fully marked and numbered 620*
143 oz 5 dwt excluding bottles
4466 g
Length over handles 15 ¼ in.,
28.7 cm

PROVENANCE

The Chen Collection, Lyon & Turnbull London, 23 November 2008, lot 149

$ 12,000-18,000

231

232

Trade card of Goldsmith James Shruder, at the Golden Ewer in Greek Street, Soho, designed by himself.

232

A SET OF FOUR UNUSUAL GEORGE II SILVER CANDLESTICKS, JAMES SHRUDER, LONDON, 1741

shaped circular bases engraved with armored knight crest, lobed and fluted baluster stems, *marked on bases and sconces*
79 oz
1368.4 g
Height 8 ½ in.
21.6 cm

Of Shruder, Arthur Grimwade writes "the character of his work, at its best, some of the finest rococo pieces, suggests a German origin and training to match his name (*London Goldsmiths 1697-1837,* p. 658). Christopher Hartop commented on his close connection with the "Lamerie group" of rococo silversmiths in London (*Huguenot Legacy*, p. 52) and he was a favorite of the Hartmans, who had three lots by him in their first collection, including a set of caddies, a pair of candelabra, and a snuffers and tray for the Earl of Warrington (ibid., nos. 80, 102, and 104).

$ 12,000-18,000

□ 233

A GEORGE II SILVER TEA CADDY SET, JAMES SHRUDER, LONDON, 1752

rectangular, chased with rococo borders and engraved with later arms on front, with sliding covers and folding leaf finials, *marked on bases and covers*, in contemporary silver-mounted mahogany case carved with chinoiserie border including birds and rabbits
49 oz
1524 g
Length of case 11 in.
27.9 cm

$ 8,000-12,000

233

234

A SET OF THREE GEORGE II SILVER CASTERS, JAMES SHRUDER, LONDON, 1737

heavy weight, cast bodies applied with shellwork cartouches enclosing initial M below duke's coronet and linked by shell swags, covers pierced and engraved in two patterns divided by applied twisted leaves, *marked on bases and two covers*
36 oz
1119.6 g
Height of largest 7 ⅝ in.
13.4 cm

PROVENANCE

Sotheby's London, 24 April 1969, lot 203, illus.

LITERATURE

Vanessa Brett, *The Sotheby's Directory of Silver,* 1988, no. 897, p 207.

Similar twisted leaves can be found on a cup and cover by Shruder, 1739, illus. Brett no. 900, p. 208.

$ 10,000-15,000

234

235

□ 235

A GEORGE II SILVER LARGE SALVER, WILLIAM HUDSON, LONDON, 1727

of heavy weight, Chippendale rim cast with shells, center engraved with elaborate later arms in a ribbon circle, on four scrolled panel feet, *marked on base*
92 oz 18 dwt
2,880 g
Diameter 18 in.
45.7 cm

PROVENANCE

The Trustees of the 7th Earl of Radnor's Marriage Settlement

Christie's London, 24 November 1971, lot 79

Christie's London, 5 July 2005, lot 31

$ 6,000-8,000

236

□ 236

ROYAL: A PAIR OF GEORGE III SILVER EAGLE-HEADED SOUP LADLES, THOMAS HEMING, LONDON, 1781

handle engraved below eagle head with Royal badge and on the reverse with ostrich crest, *marked on bowl*. Together with another almost identical, unengraved, *mid 18th century, marked with lion passant and leopard's head only, 3 pieces.*
28 oz
871 g
Length 13 ½ in.
34.3 cm

A similar ladle marked by George Wickes circa 1743 is illustrated in Elaine Barr, *George Wickes, Royal Goldsmith 1698-1761*, 1980, p. 1960, engraved with the crest of The Prince of Wales, one of a pair, the other in the Victoria & Albert Museum. An eagle-head ladle by Paul de Lamerie, 1737, was formerly in the Hartman collection, see *Huguenot Legacy*, no. 37.

$ 3,000-5,000

□ 237

A GEORGE III SILVER-GILT BASKET, BENJAMIN & JAMES SMITH, LONDON, 1809

circular, wirework sides applied with grapevine, reeded swing handle, center engraved with arms, *marked on base and handle, the base also with early 19th century Turin control marks*
58 oz 10 dwt
1,822.5 g.)
Diameter 13 1/4 in.
33.7 cm

$ 7,000-10,000

237

□ 238

A PAIR OF VICTORIAN SILVER-GILT LARGE CASTERS, R & S GARRARD, LONDON, 1863

densely cast with ribbon-tied swags of fruit and flowers, the covers with openwork grapevine, *marked on bodies and covers*
48 oz
1,493 g
Height 9 ⅝ in.
24.4 cm

PROVENANCE

Major & Mrs. Ernest Ambler

These casters copy a model by Eliza Godfrey, made to this same large scale; a set of three by her, dated 1752, is currently with Koopman Rare Art, London.

$ 6,000-9,000

238

239

239

A GOLD, ENAMEL AND MICROMOSAIC SNUFF BOX, THE MOSAIC PROBABLY ROME, CIRCA 1820, THE BOX PROBABLY HANAU, CIRCA 1820

rectangular with rounded corners, the mosaic on the lid representing the western end of the Forum Romanum with views over the Arch of Septimus Severus, the Column of Phocas, three columns of the Temple of Divine Vespasian and the Temple of Saturn, within chased scrollwork borders, the sides further picked out in blue enamel *apparently unmarked*
Width 3 ½ in.
9 cm

LITERATURE

Haydn Williams, *Snuff Boxes from a Private Collection*, London, 2012, p. 15, no. 5

$ 10,000-15,000

240

240

A GOLD, ENAMEL AND MICROMOSAIC SNUFF BOX, THE MICROMOSAIC ATTRIBUTED TO WECKLER, ST PETERSBURG, CIRCA 1840, THE BOX NICOLAS HUGUET, PARIS, CIRCA 1810

rectangular with cut corners, the lid later set with an oval mosaic plaque representing a summer troika, within gold locket frame, on an engine-turned ground within blue *taille d'épargne* enamel foliate borders, the sides and base with concentric engine-turning, in leather case, *maker's mark, Paris troisième titre 1809-1819,*
Width 3 ⅝ in.
9.2 cm

LITERATURE

Haydn Williams, *Snuff Boxes from a Private Collection*, London, 2012, p. 38, no. 19

Nicolas Huguet was received as a master goldsmith in Paris in June 1787; he was recorded in the *Almanach du Commerce* until 1815 and the *Almanach Azur* until 1816.

Riga-born George Ferdinand Weckler (1800-1861) began his career in the arts as a glass painter in Moscow. During this period, Weckler was introduced to and studied under Domenico Moglia, a Roman mosaicist. With his reputation blooming, Weckler relocated to St Petersburg in 1821, soon becoming Master of Mosaics at the Academy of Fine Arts and undertaking several imperial commissions, including a life-size copy of Raphael's *Transfiguration* during a stay in Rome between 1834 and 1838 which was purchased by Emperor Nicholas I for an astounding 25,000 roubles.

$ 12,000-18,000

241

241 (base)

241

A GOLD, ENAMEL AND MICROMOSAIC SNUFF BOX, THE MOSAIC ROME, CIRCA 1815, THE BOX MOULINIÉ, BAUTTE, ET MOYNIER, GENEVA, 1816-1821

rectangular with rounded corners, the lid set with a micromosaic plaque of three hounds chasing a stag based on a painting by Vallati, surrounded by chased scrollwork, the base set with a Geneva enamel plaque painted with a shepherd by Lake Geneva viewed from Pregny, *maker's mark, Geneva town mark, the mosaic signed lower left for unidentified maker* ▵, *the front rim engraved: Moulinié, Bautte & Moynier, the left rim numbered 679*
Width 3 ⅜ in.
8.5 cm

PROVENANCE

Sotheby's Geneva, 16 May 1991, lot 79

LITERATURE

Haydn Williams, *Snuff Boxes from a Private Collection*, London, 2012, p. 35, no. 17

The mark on the present lot, MB & C in a lozenge, dates to the period between 1804 and 1808, when the famous Jean-François Bautte (see lot 159 in this sale) worked in partnership with Moulinié and Jean-Gabriel Moynier (1772-1840), registering a business registered as '*pour la commerce d'horlogerie et bijouterie*'. From 1808, the firm worked under the name of Moulinié, Bautte & Moynier until 1821, when Moulinié retired and Bautte & Moynier continued the business. Thereafter, Jean-François Bautte, not only a brilliant jeweller but also an excellent salesman by reputation, continued working until his death in 1837.

$ 10,000-15,000

242

A GOLD, MICROMOSAIC AND ENAMEL SNUFF BOX, ROME, CIRCA 1830

rectangular with rounded corners, the lid inset with an oval micromosaic plaque representing St. Peter with the keys, in a black enamel frame, on a *sablé* ground decorated with micromosaic quatrefoils centred with doves in a black enamel frame, the outer border formed of putti in quatrefoils alternating with beaded red micromosaics and blue micromosaic ornaments inlaid with the Christian symbols Chi Ro, cross and anchor, the one to bottom centre inscribed: ROMA, the sides and base chased and engine-turned with foliate borders, anthemia, and scrollwork, *the right rim with the Roman crossed keys mark only*
Length 3 ½ in.
9 cm

PROVENANCE

Christie's New York, 18 April 1991, lot 172

$ 10,000-15,000

242

243

□ 243

TWO GOLD AND MICROMOSAIC SNUFF BOXES, PARIS, 1789 AND 1819-1838, THE MICROMOSAICS CIRCA 1800

both circular, the lid of the first later applied with a Roman micromosaic plaque representing a parakeet perched on a branch against a pale blue background in a red and blue *tesserae* frame, within a gold bead border and outer chased two-color gold scrollwork border, the sides and base with reeded and pellet engine-turning, *rubbed maker's mark, discharge mark of Henri Clavel (1782-1789), later hibou control mark, Paris date letter P89;* the second of slightly smaller size, the cover and base chased with foliage and applied with a gold-framed micromosaic plaque representing a peacock butterfly on a pale blue ground, in the manner of Giacomo Raffaelli, *rubbed French maker's mark ?L in a lozenge, Paris 3eme titre et grosse garantie 1819-1838*
Diameter of the first 2 ⅜ in.; the second 2 ¼ in.
6 cm; 5.7 cm

$ 4,000-6,000

□ 244

A LARGE GOLD-MOUNTED MICROMOSAIC AND HARDSTONE BONBONNIERE, PROBABLY CIRCLE OF GIACOMO RAFFAELLI, ROME, CIRCA 1805

circular, the lid set with a circular micromosaic plaque of a tripod incense burner with lion masks against blue ground within a fine *millefiore* tesserae border, in a circular gold frame, the body of green granite, *apparently unmarked, the rim numbered 41*
Diameter 3 ¼ in.
8.4cm

LITERATURE

Haydn Williams, *Snuff Boxes from a Private Collection*, London, 2012, p. 28, no. 13

$ 8,000-12,000

244

245

□ 245

A GOLD AND MICROMOSAIC SNUFF BOX, THE MOSAIC PROBABLY ROME, CIRCA 1810, THE BOX ALEXANDER JAMES STRACHAN, LONDON, 1829

rectangular, the lid centred with a micromosaic plaque after Salvator Rosa's *Landscape with Mercury and Argus*, formerly in the collection of Prince Agostino Chigi (The Nelson-Atkins Museum of Art, Kansas City, inv. no. 32-192/1), within boldly chased foliate borders and thumbpiece, engine-turned ground, *fully hallmarked*
Width 2 ¾ in.
7cm

LITERATURE

Haydn Williams, *Snuff Boxes from a Private Collection*, London, 2012, p. 29, no. 14

$ 6,000-8,000

246

□ 246

A RARE GOLD AND MICROMOSAIC SNUFF BOX, MICHAELSSON AND BENEDICKS, STOCKHOLM, 1810

rectangular, the Roman micromosaic plaque representing the Temple of Vesta, circa 1810, in a chased gold frame, the polished gold sides with stippled borders, *fully hallmarked*
Length 3 ⅛ in.
7.9 cm

PROVENANCE

A European Private Collection

LITERATURE

Haydn Williams, *Micromosaics: Snuff Boxes from a Private Collection*, London, 2012, p.21, no. 9

A letter which formerly accompanied this rare snuff box made in Stockholm, dated 25 March 1812, and written by Prince Oscar of Sweden, records the gift of the box to "M. Lemoine fils." The prince intended to use this present to show his friend, who was most likely a son of General Lemoine, to dispel unjust French notions about Sweden's cultural backwardness, emphasizing, '*vous voyez qu'en Suède, nous ne sommes pas si sauvages qu'on le croit en France.*' He asked Lemoine to keep the snuff box as a token of their friendship.

246 (marks)

Prince Oscar, born Joseph François in 1799 in Paris, was the son of Carl XIV Johan (former Jean Baptiste Bernadotte), the King of Sweden and Norway, and his Queen consort Désirée Clary. In 1823, Oscar married Joséphine, the daughter of Eugène de Beauharnais, 1st Duke of Leuchtenberg. He ascended to the throne as King Oscar I in 1844, succeeding his father.

The plaque on the box represents one of Tivoli's most famous ancient sites, the Temple of Vesta. Perched on a cliff edge above the Anio River.

$ 5,000-7,000

Oscar I, King of Sweden and Norway, by Erik Wahlbergson, 1844, Livrustkammaren/SHM LRK 10571

247

A LARGE DIAMOND-SET GOLD AND MICROMOSAIC PRESENTATION TABLE SNUFF BOX, THE MICROMOSAIC ATTRIBUTED TO ANTONIO AGUATTI, ROME, CIRCA 1820, THE BOX BY VAILLANT, ST. PETERSBURG, 1849

rectangular with rounded corners, the lid applied with a fine micromosaic plaque representing 'Tawny', the spaniel belonging to William, 6th Duke of Devonshire, in a polished gold frame, on an engine-turned ground, flanked by a chased lion and stag as symbols of strength and endurance, the sides and base engraved and engine-turned with floral foliage and scrollwork, in a fitted tooled presentation case stamped with the Imperial double-headed eagle, *maker's mark Vaillant (Roman script), assaymaster D. Tverskoi, St Petersburg, 1849*
Length 3.9 in.
10 cm

PROVENANCE

Presented by Emperor Alexander II to Dr. William Lockhart in 1869;

thence by descent;

Sotheby's London, 5 June 1997, lot 261

The accompanying letter of presentation reads:

Peking, May 31st 1869

My dear Doctor Lockhart

It is now one year since the Russian Legation has been the recipient of your valuable professional [sic] services. Informing my Government of them, I am happy to advise you, that the Emperor, as a mark of his satisfaction, has placed in my hands the gold box, I have the honour to transmit herewith. Hoping that its possession may often recall to your mind the gratitude of myself and the other members of the Legation, I beg to subscribe myself ever your sincere friend

L. de Balluzin

William Lockhart (1811-1896) trained as a doctor in Dublin and London before joining the London Missionary Society. In 1838 he was appointed medical missionary to Canton and was later sent to Beijing, where he worked from 1861 to 1864; he retired in 1867. He was elected Chairman of the Board of Directors of the London Missionary Society from 1869 to 1870, during which period he received this snuff box.

LITERATURE

Haydn Williams, *Snuff Boxes from a Private Collection*, London, 2012, p. 40, no. 20

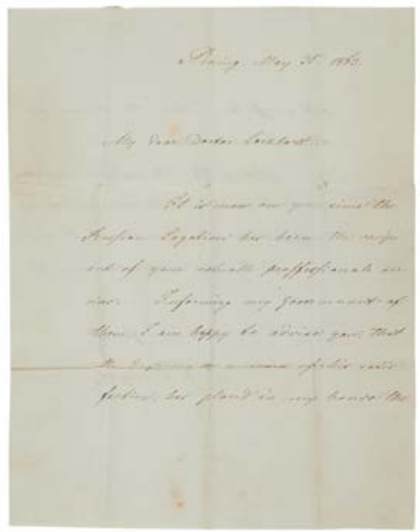
Haydn Williams identified the spaniel as Tawny, the dog belonging to William, 6th Duke of Devonshire (Trustees of the Chatsworth Settlement); the composition is based on a painting by Johann Wenzel Peter. In January 1819, the Duke set out for Italy and arrived in Rome by the end of March and travelled to Naples in May before he commenced his return journey at the end of June. While in Rome he visited the celebrated sites of antiquity and was introduced to the great sculptor Canova, who later became a friend. Throughout his stay he bought works of art; in September that year his agent Gasparo Gabrielli informed him that twenty cases had already been dispatched. It is most probable that Peter's painting of 'Tawny' was among these works. Although the painting was sent to England, Peter evidently kept studies which were subsequently used by several Roman mosaicists as a compositional source (Haydn Williams, *op. cit*).

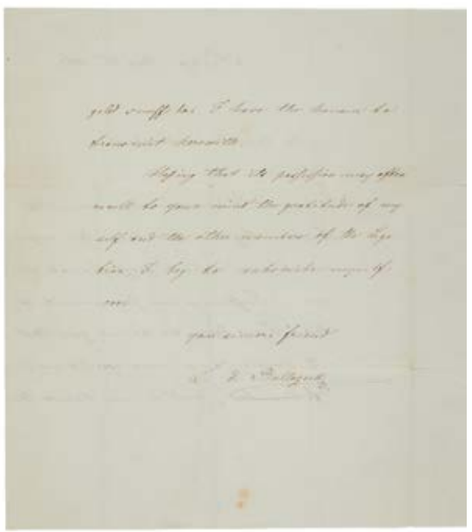
Another snuff box, made by Charles Rawlings & William Summers, London, 1846, is also decorated with a micromosaic plaque of Tawny (sold Sotheby's London, 4 December 2012, lot 438).

A speciality of the revered micromosaicist Antonio Aguatti was the charming and life-like capture of animals in his exquisite micromosaic work. A signed oval micromosaic plaque representing a spaniel, set on a gold-mounted tortoiseshell snuff box, circa 1820, belongs to the Gilbert Collection (489:1, 2-2008[2009]). Aguatti is believed to have received his training in the workshop of Cesare Aguatti, one of the most distinguished mosaicists of the second half of the eighteenth century, and an innovator in the use of minute square and rectilinear tesserae allowing for an extreme fineness and enormous details.

Antonio Aguatti's studio was located at 96 Piazza di Spagna in Rome which was a frequented area for mosaic workshops during the peak of Grand Tour souvenirs for wealthy tourists flocking Rome in the nineteenth century. On 26 August 1810, during the French occupation of Rome under Napoleon I, Antonio Aguatti won the prize for miniature mosaics at the first Capitoline Exhibition of 'Roman Works of Art and Industry' (*Giornale del Campidoglio*, Rome, September 1810, no. 115, p. 412). After decades of success, Aguatti entered the employment of the Papal Treasury in 1829, and, from 1834 until his death in 1846, was professor of miniature mosaics at the Vatican Mosaic Workshop.

$ 25,000-35,000





Lot 247 (letter)

248

AN AMERICAN 14K GOLD LARGE TWO-HANDLED PRESENTATION CUP, GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1913

slender campana form, the front with presentation inscription, the reverse with facsimile signatures of the directors, *marked on base*
41 oz 5 dwt
1290 g
Height 14 ¼ in.
36.2 cm

The inscription reads "Presented to Frank W. Woolworth, with the Esteem and Affection of the Board of Directors of the Irving National Bank, Commemorative of the bank's occupancy of its handsome new home in the Woolworth Building April 28 1913". The back is engraved with twenty-nine facsimile signatures of the Directors, topped by that of Lewis Pierson.

The Woolworth Building, built by Frank W. Woolworth, the salesman and Lewis Pierson, the banker, was the tallest building in the world from 1913 to 1930. The Irving National Bank was founded in 1851 as the Irving Bank of New York and occupied part of the Woolworth building from its beginning until 1931 when it moved to No 1 Wall Street, becoming Irving Trust. It was acquired in 1988 by the Bank of New York.

$ 50,000-70,000

Frank W. Woolworth, c. 1913.
The Woolworth Building, New York, as it looked upon completion in 1913.

□ 249

A PAIR OF AMERICAN SILVER VASES, TIFFANY & CO., NEW YORK, CIRCA 1880

of good weight, with stylized iris on acid-etched ground, *marked on bases, one numbered 5625-915, the other 1096-510*
87 oz 10 dwt
2718 g
Height 12 ¾ in.
34.4 cm

$ 6,000-9,000

249

250

□ 250

A FRENCH SILVER-GILT AND CUT-GLASS CUP AND COVER, MARC-AUGUSTIN LEBRUN, PARIS, 1819-38

the bowl applied with floral swags between ram's masks, demi-swan handles, floral wreath finial, stem of four dolphins, square base applied with Bacchus heads joined by thyrsi, on rams' mask feet, *marked throughout*
Height 14 ½ in.
36.8 cm

$ 4,000-6,000

251

A GEORGE II SILVER CUP AND COVER, PAUL DE LAMERIE, LONDON, 1742

chased with early rococo ornament, with straight gadroon borders, engraved with tree crest, *marked on base and cover rim*
60 oz
1,850 g
Height 12 in.
30.5 cm

PROVENANCE

Christie's London, 6 November 1996, lot 141

Christie's London, 1 December 2005, lot 467

$ 15,000-25,000

□ 252

A PAIR OF WILLIAM AND MARY SILVER COVERED TWO-HANDLED BOWLS, MAKER'S MARK IW WITH SUN BELOW, POSSIBLY FOR JOHN WRIGHT, LONDON, 1694

octagonal, with gadroon borders, unusual multiple scroll handles, *marked on bases, the covers with maker's mark only*
25 oz
777.5 g
Length over handles 6 ½ in.
16.5 cm

PROVENANCE

Albert Collection

LITERATURE

Robin Butler, *The Albert Collection*, no. 325, p. 76.

David M. Mitchell has tentatively attributed this mark to John Wright, pre-1689. See: *Silversmiths in Elizabethan and Stuart London*, p. 407.

$ 3,000-5,000

□ 253

A PAIR OF MINIATURE CHARLES II SILVER COVERED TWO-HANDLED BOWLS, MAKER'S MARK B, LONDON, 1677

octagonal, covers crested, molded handles with trefoil ends, *marked on bases and covers*
7 oz
218 g
Length over handles 4 in.
10.2 cm

$ 3,000-5,000

254

THE GORGES SERVICE: A SET OF FOUR QUEEN ANNE SILVER-GILT SALVERS ON FOOT, DAVID WILLAUME, LONDON, 1704

circular with angled gadroon rims, the centers finely engraved with contemporary arms within foliate Baroque cartouches, raised on conforming detachable pedestal feet beneath foliate cut-card mounts, *marked and with scratch weight under rims and on feet 26=10, 26=2, 25=5, 24=17*
103 oz 7 dwt
3216g
diameter 9 5/8 in.
24.4 cm

PROVENANCE

Henry Gorges of Eye and the Mynde (c. 1665-1718) and by descent to his eldest son

Robert Gorges.

With Garrard, London, by 1878, where purchased 24 December 1878 *'4 salvers £200'* by

Archibald, 5th Earl of Rosebery (1847-1929) and by descent until sold

Sotheby's, London, 11 February 1999, *Magnificent Silver-gilt, Objects of Vertu and Miniatures from the Rothschild and Rosebery Collection, Mentmore*, lot 22

The arms are those of Gorges, presumably for Henry Gorges of Eye and the Mynde, MP for Herefordshire in 1698 and later for Weobley and Leominster, for whom these salvers are believed to have been made. Henry Gorges was the eldest son of Ferdinando Gorges of Eye(fourth son of Henry Gorges of Batcombe, Somerset), whom he succeeded in 1701. The family fortune was accrued by his father Ferdinando (1565-1647), whose mercantile activities in the Barbadian trade earned him the moniker 'King of the Black Market".

Henry Gorges (1665-1718) first marriage was to Elizabeth (d. 1710), daughter and heir of Robert Pye of the Mynde. The couple had four children that appear to have survived into adulthood. In his will dated 12 March 1717 (proved 1 December 1719), he proclaims: "To my wife Dorothy... All my plate linnen household goods furniture and utensils...in my house in Devonshire Street, St Andrews Holborne And also such pieces of plate att mu house att Eye...as she shall choose not exceeding £100. To my daughter Meliora £4000 and £80 a year...my pearl necklace and one of my best silver cupps and covers with such salver as she shall choose for it to stand on...To my youngest daughter Mary £3000 and £60 a year and my diamond ring with her mother's hair and a silver cup and cover the fellow to that herein before given to her sister Meliora with such salver to sett the same on as after her sisters choices as aforesaid she shall choose...the remaining plate to my eldest son Robert barring the large tankard to my executor for his trouble (PROB11/568/97)".

Henry Gorges eldest daughter Meliora died unmarried at the age of 43. Her cup, cover and salver were willed to her younger sister Mary's daughter, Miss Huxley. It is possible that that the present lot includes the salvers that were inherited by Meliora Gorges, Mary (Gorges) Huxley and later Miss Huxley. Although the exact provenance of the salvers over the next century is unclear, it is known that Garrard & Co. had acquired a group of fine gilt plate engraved with the Gorges arms before December 1878. In addition to the present lot and the two following, the service included a 1702 pair of cups and covers by Pierre Platel and a 1704 set of three casters by David Willaume (the latter in the Gans Collection of English Silver, on display at the Virginia Museum of Fine Arts).

The Gorges service was purchased from Garrards by Archibald Primrose, 5th Earl Rosebery, on Christmas Eve 1878. It was among a number of splendid works he had acquired that year, including two paintings of Rome by J.M.W. Turner. Presumably, the service was intended as a gift for his wife, Hannah de Rothschild, whom he had recently married in March of that year. The Gorges silver was a particularly appropriate gift as it would have complimented the collection of fine silver gilt that Hannah had inherited from her father, Meyer Amschel de Rothschild, upon his death in 1874.

$ 60,000-80,000

The Rothschild-Rosebery estate, Mentmore Towers.
Archibald Primrose, 5th Earl of Rosebery, by John Everett Millais, 1886. Collection of the Earl of Rosebery.

255

255

THE GORGES SERVICE: A QUEEN ANNE SILVER-GILT EWER, PIERRE PLATEL, LONDON, 1702

lower body applied with leaf tips, engraved with arms matching the preceding, *marked on body near handle and on foot, with scratch weight 44=6*
45 oz 15 dwt
1380 g
Height 10 ⅛ in.
25.7 cm

PROVENANCE

Henry Gorges of Eye and the Mynde (c. 1665-1718)

With Garrard, London, by 1878, where purchased 24 December 1878 by

Archibald, 5th Earl of Rosebery (1847-1929) and by descent until sold

Sotheby's, London, 11 February 1999, *Magnificent Silver-gilt, Objects of Vertu and Miniatures from the Rothschild and Rosebery Collection, Mentmore*, lot 26

For the history of this piece, see note to previous lot.

$ 20,000-30,000

256

THE GORGES SERVICE: A SET OF FOUR GEORGE I SILVER-GILT HEXAGONAL SALVERS, DAVID WILLAUME, LONDON, 1716

each hexagonal and on four bun feet, with gadrooned rim, centers engraved with a coat-of-arms, *each marked underneath and engraved with a scratch weight 23=19, 24=5, 24=19, and 24=16.*
98 oz
3,036 g
Diameter 9 in.
23 cm

PROVENANCE

Henry Gorges of Eye and the Mynde (c. 1665-1718) and by descent to his eldest son

Robert Gorges.

With Garrard, London, by 1878, where purchased 24 December 1878 by

Archibald, 5th Earl of Rosebery (1847-1929) and by descent until sold

Sotheby's, London, 11 February 1999, *Magnificent Silver-gilt, Objects of Vertu and Miniatures from the Rothschild and Rosebery Collection, Mentmore*, lot 23

The Property of the Whiteley Trust, sold

Christie's, London, 16 November 2010, lot 406

For the history of this piece, see note to lot 254.

$ 30,000-40,000

257

□ 257

A GOLD-MOUNTED HARDSTONE MILITARY TROPHY SNUFF BOX, PROBABLY GERMAN, CIRCA 1725

cartouche-shaped, the gold mounts around the lid chased with an openwork border representing military trophies, cannons and horses pulling gun carriages, the sides mounted with chased arabesque strapwork, the thumbpiece chased as a military trophy supported by two figures holding two coat of arms below a shield with a double-headed Imperial eagle, *the front rim struck GZ W HZ incuse,*
Length 3 ¼ in.
8.3 cm

PROVENANCE

Christie's London, 12 July 1995, lot 19;

Sotheby's New York, 20 October 2009, lot 135

$ 5,000-7,000

□ 258

A GOLD-MOUNTED DOUBLE-OPENING HARDSTONE SNUFF BOX, IN MID-EIGHTEENTH CENTURY TASTE

cartouche-shaped with concave sides, the lid divided in half, perhaps as a reference to the earlier *boîtes-à-deux-tabacs,* the semi-translucent green hardstone striated in orange, red and brown with inclusions, reeded cagework gold mounts, with scrolling thumbpiece, *French discharge prestige mark, the front rim engraved 'No. 27'*
Length 3 in.
7.5 cm

$ 4,000-6,000

257 (detail)

258

□ 259

A GOLD-MOUNTED HARDSTONE APPLIQUÉ SNUFF BOX, IN THE MANNER OF HOFFMANN, PROBABLY BERLIN, CIRCA 1770 AND LATER

oval, carved in crystalline quartz, the lid probably later applied with a flower spray, the sides decorated with hardstone beetles and bugs with engraved and stained legs and antennae in the manner of Hoffman, the rose gold mounts engraved with a zig-zag pattern and with a flower bouquet to the thumbpiece, *apparently unmarked*
Width 2 ½ in.
6.4 cm

PROVENANCE

Sotheby's New York, *Property from the Collection of Carl DeSantis*, 4 November 2011, lot 289

This unusual and lively technique of applying hardstone boxes with insects, flowers and other ornament is associated with two boxes, signed respectively: *F.L. Hoffmann F.* (in the Gilbert Collection; see Charles Truman, *The Gilbert Collection of Gold Boxes,* vol. I, Los Angeles, 1991, cat. no. 66) and *Hoffmann F.* (sold Sotheby's London, 10 December 2020, lot 18). Kenneth Snowman believed these boxes to be of Dresden manufacture, however Charles Truman laid out the few known facts and argues the case for a Berlin origin for the Hoffmanns' workshop (A. Kenneth Snowman, *18th Century Gold Boxes of Europe*, pp. 302-3, pls. 615-618A). Hardstone and glass appliqué butterflies, fruit and flowers, such as those decorating the lid of the present lot, tend to be associated with Dresden goldsmiths more than those based in Berlin, whereas insects such as those on the side of the present box are attributed to Berlin and Hoffman in particular.

$ 6,000-8,000

259

260

□ 260

A GOLD-MOUNTED MINERAL SPECIMEN SNUFF BOX, PROBABLY GERMAN, CIRCA 1770

oval, the lid formed of sparkly pyrite on matrix, the rose gold mounts engraved with an *entrelac* border, the white hardstone boxes, *apparently unmarked,*
Length 2 5/8 in.
6.6 cm

$ 3,000-5,000

263

□ 263

A GOLD-MOUNTED HARDSTONE SNUFF BOX, GERMAN, CIRCA 1760

carved in the shape of a shy reclining lamb with curly fur and tiny rose-cut diamond-set eyes, on a polished oval base with a hinged lid mounted in chased gold, small protruding thumbpiece, *apparently unmarked*
Length 2 3/8 in.
6 cm

$ 6,000-8,000

□ 264

A JEWELED AND GOLD-MOUNTED ANIMAL-SHAPED HARDSTONE SNUFF BOX, PROBABLY GERMAN, IN MID-EIGHTEENTH CENTURY TASTE

carved in spotted hardstone as a lurking pudgy leopard baring his diamond teeth and the tip of a red hardstone tongue, garnet eyes, resting on a plain gold mount with a slender bow-shaped thumbpiece, the lid of slightly darker stone,
apparently unmarked
Length 3 3/8 in.
8.6 cm

$ 7,000-10,000

□ 261

A GOLD-MOUNTED HARDSTONE BOÎTE-À-CAGE, PARIS, 1782

rectangular with cut corners, the dark opal matrix panels mounted *à cage* in two-coloured gold borders chased with beads, leaves and flowerheads, the angles decorated with chased columns, *partially illegible maker's mark J?, charge and discharge mark of Henri Clavel (1780-1789), Paris date letter t,*
Length 3 1/4 in.
8.2 cm

$ 7,000-10,000

261

262

□ 262

A JEWELLED GOLD-MOUNTED HARDSTONE SNUFF BOX, PROBABLY DRESDEN, CIRCA 1760

of oval basket shape, the mottled *café-au-lait-colored* hardstone body mounted in wavy gold and possibly later applied with a diamond-set thumbpiece, yellow gold footrim, *apparently unmarked apart from later control mark to rim*
Length 3 1/4 in.
8.3 cm

$ 5,000-7,000

264

265

265 (base)

□ 265

A PEARL-SET GOLD, BURGAU SHELL AND ENAMEL SNUFF BOX, FRÈRES SOUCHAY, HANAU, CIRCA 1780

oval, the lid centred with an oval enamel plaque representing an allegory of love, in a split-pearl frame, on a burgau shell ground overlaid with rose-gold chased roundels, within gold borders enameled with translucent green leaves, the burgau sides decorated with ten chased Doric columns hung with enameled swags, the base with a chased gold foliate ground around graduating burgau roundels, *Hanau marks including maker's mark FS crowned, Hanau bird's head control mark for 18 ct gold, later French import marks and partially erased hibou control marks*
Length 2 ¾ in.
7.1 cm

PROVENANCE

Sotheby's Geneva, 6 May 1981, lot 220;

Sotheby's London, 7 June 2005, lot 42

The maker's mark on the present lot is that of the Souchay brothers, Esay (1723–1791) and Marc-André (1730–1811) who owned the flourishing Hanau *bijouterie* company Frères Souchay, active since at least the 1770s (Seelig, Lorenz, 'Ignaz Peter Krafft und die Hanauer Luxuswarenproduktion', Neues Magazin für Hanauische Geschichte (Hanau: Hanauer Geschichtsverein, 2018, pp. 85-88). After Esay Souchay left Hanau in 1788/1789, his brother Marc-André Souchay continued the business for around another decade. (Seelig, *op. cit.*) While most of the surviving gold boxes made by the firm so far seem to be enamel examples, not dissimilar to the work of the leading *bijoutiers* Les Frères Toussaint or Esaias Obicker, the Souchay brothers also seem to have experimented with other materials. A gold mounted milky hardstone snuff box overlaid with chased openwork in the Green Vaults in Dresden is struck with a presumably slightly earlier version of their mark on the front rim, with the initials divided by a point in between (Green Vaults, inventory no. 2010/3; see Ulrike Weinhold, *Eine Hanauer Tabatiere im Grünen Gewölbe*, in: Dresdener Kunstblätter 57 [2013], Nr. 4, S. 60-64; Seelig, *op. cit.*). The present gold-mounted burgau snuff box and the manner in which the panels on the lid have been mounted is reminiscent of the fashion for mounting burgau shell in Paris in the 1770s, which can be observed on a box dated 1777/78 by the eminent gold box maker Pierre-François Drais (1726-1788), incorporating burgau panels and similar circular gold apertures (sold Christie's London, 2 June 2015, lot 273). The present lot is a rare example of this style adapted in Hanau.

$ 7,000-10,000

266

A GOLD-MOUNTED MOTHER OF PEARL, BURGAU SHELL AND HARDSTONE SNUFF BOX IN MID-EIGHTEENTH CENTURY TASTE

rectangular, all sides formed of mother of pearl panels inlaid with burgau shell, hardstone and shell figures in landscape including two musicians playing gold hunting horns below trees on the lid, a shepherd with his hounds, a guitarist, a hunter with a golden spear, within chased scrollwork mounts with small thumbpiece, gold lining, *apparently unmarked*
Length 3 in.
7.6 cm

PROVENANCE

Collection of Jack and Belle Linsky;

Sotheby's New York, 6 and 8 December 1993, lot 230

$ 12,000-18,000

266

267

□ 267

A GOLD-MOUNTED MOTHER OF PEARL AND HARDSTONE SNUFF BOX, PROBABLY GERMAN, NINETEENTH CENTURY IN EARLIER STYLE

shaped oval with *bombé* sides, the top centered with a hinged oval mother of pearl lid applied with chased gold bands in 1720s taste, on a mocha-colored hardstone ground decorated with chased gold openwork scrollwork overlaid on mother of pearl, the sides and base similarly decorated, *apparently unmarked,*
Length 3 ⅛ in.
7.9 cm

$ 6,000-8,000

□ 268

A DOUBLÉ AND TORTOISESHELL PIQUÉ SNUFF BOX, ALEXANDRE-JEAN-MARIE LEFERRE, PARIS, CIRCA 1840

rectangular, the cagework body set with earlier tortoiseshell panels decorated in *piqué coulé and point,* on the lid a cockerel and hen, the sides and base with architectural vignettes, the mounts engraved with scrolling foliage, *maker's doublé mark, further struck: 18, later French control mark,*
Length 3 ⅛ in.
8 cm

PROVENANCE

The C. Ruxton and Audrey B. Love Collection, New York;

Christie's New York, *The C. Ruxton and Audrey B. Love Collection,* 20 October 2010, lot 127

EXHIBITED

New York, The Metropolitan Museum of Art, L.1970.23.16 Love

◉ **$ 3,000-5,000**

268

269

269 (base)

□ 269

A THREE-COLORED GOLD AND HARDSTONE SNUFF BOX, PROBABLY CHARLES COLINS & SÖHNE, HANAU, CIRCA 1820

rectangular with rounded corners, the lid applied with an oval agate intaglio engraved with Eros and Anteros below a radiating sun cleverly engraved in a brighter circular striation in the agate, in a gold locket frame surrounded by chased scrollwork around a gold-mounted circular agate cabochon to each corner on a *sablé* ground, the sides decorated with further foliage and flowers chased in high relief, the base centred with an opulent flower vase with handles formed of butterflies, *very rubbed maker's mark including a maker's mark probably CCS in a vertical lozenge and CK Hanau control mark, the right later struck with 585 standard mark for 14ct gold*

Length 3 ⅜ in.
8.6 cm

$ 8,000-12,000

□ 270

A THREE-COLOR GOLD, ENAMEL AND HARDSTONE CAMEO SNUFF BOX, CHARLES COLINS & SÖHNE, HANAU, CIRCA 1820

rectangular with rounded corners, the lid centred with a carved sardonyx cameo of a young lady after the Antique to dexter, on a *sablé* ground chased with scrollwork and flowers around a shaped blue enamel border, the engine-turned rose-gold sides and base decorated with further foliate scrolls and flower vases, *maker's mark CCS in a vertical lozenge*
Length 3 ½ in.
9 cm

$ 8,000-12,000

270

271

271

A JEWELED GOLD AND HARDSTONE BOÎTE-À-MOUCHES, NINETEENTH CENTURY

rectangular, the banded caramel and cream colored agate lid overlaid in chased gold openwork *rocailles* surrounding a group of four putti around a vase, the vignettes applied with diamond-set flower sprays, the sides similarly decorated, wavy gold mounts and jeweled thumbpiece, plain agate base, the interior fitted with two hinged compartments and a larger one containing a diamond-set agate and gold brush, *later French control marks, otherwise unmarked*
Length 3 ¼ in.
8.3 cm

$ 15,000-25,000

272

A RICHLY-JEWELED GOLD AND HARDSTONE TABLE SNUFF BOX IN THE MANNER OF FREDERICK THE GREAT BOXES, EARLY 20TH CENTURY

in the style of gold boxes commissioned by Frederick the Great, King of Prussia, cartouche-shaped and carved from milky caramel agate, the lid framed in a border richly-set with old-cut diamonds of different shapes, partially foiled in pale yellow and champagne colors, the openwork gold scrolls set with diamond-flowers, the gold sides of the cover below the diamonds chased with floral foliage and scrolls in 1760s taste, slightly tapering sides, the footrim matching the decoration of the lid mount on a smaller scale, *apparently unmarked, in fitted leather case*
Length 4 in.
10 cm

$ 25,000-35,000

271 (detail)

272

The incredibly splendorous and precious snuff boxes made for Frederick II, King of Prussia (1712-1789), better known as Frederick the Great, are not only celebrated for their beauty, richness, quality and rarity, but they have attained an almost mythical status which inspired artists and goldsmiths throughout the following centuries.

As King of Prussia from 1740 to 1786, Frederick II completely reorganised the Prussian Army and won great victories, particularly during the Seven Years War (1756-1763), a war which split Europe into two factions and severely altered the balance of power with the Anglo-Prussian coalition emerging as the victor, transforming Prussia from a middle-sized German state to one of the five European superpowers. Today the name of Frederick the great is revered both for his statesmanship based on military strength and discipline, as well as his infinite passion and patronage of the arts, literature and philosophy. One of his main areas of interest were snuff boxes, a love which he had acquired from his mother Sophia Dorothea, sister of George II, whose boudoir at Monbijou Palace was found on her death to contain more than three hundred snuff boxes. It was also a snuff box which saved Frederick's life at the battle of Kunersdorf in 1759, when a Russian bullet aimed at the King was deflected by a snuff box in his pocket (Winfried Baer, *Prunk-Tabatieren Friedrichs des Grossen*, Munich, 1993, no. 21, p. 30).

Despite being a Francophile himself, the King saw it as a moral and economic duty to promote the creation of *objets d'art* in Prussia to rival and surpass those produced in Paris, therefore he issued an edict, in 1740, banning the import of French *bijouterie* in order to encourage local production and utilise the skills of the immigrant Huguenot goldsmiths he had welcomed to Berlin. Naturally the most assiduous patron was the King himself: 'Every year [the king] commissioned several gold snuff boxes, embellished with diamonds and other precious stones and which necessitated a collaboration of the jeweller's, goldsmith's and chaser's arts (...)' (Erman and Reclam, *Mémoires pour servir à l'histoire des réfugiés François dans les états du Roi*, Berlin, 1786, vol. 5, pp. 282-283).

The few surviving examples are only to be found in the most important private and museum collections of the world. The largest group of these cartouche-shaped large-scale snuff boxes, among them four examples made of chrysoprase, the King's favourite hardstone, is located in the Hohenzollern Museum in Schloss Charlottenburg in Berlin (Hz 3581, Hz3587, Hz3583, Hz3579). Perhaps the most similar box to the present lot is a jewelled brown agate example mounted with foiled diamonds and engraved gold borders (Hz 3582).

272 (detail)

Erich and Bina Goldschmidt-Rothschild, c.1928
© Zander & Labisch / ullstein bild / Topfoto

DIE SAMMLUNG ERICH VON GOLDSCHMIDT-ROTHSCHILD

EINGELEITET VON
L. SCHNORR VON CAROLSFELD
BESCHRIEBEN VON
L. SCHNORR VON CAROLSFELD UND H. HUTH

BERLIN MCMXXXI
HERMANN BALL · PAUL GRAUPE

293

Front page and plate 45 of the catalogue *Die Sammlung Erich von Goldschmidt-Rothschild*, Hermann Ball, Paul Graupe Berlin, 23-25 March 1931

273

A GOLD-MOUNTED ROCK-CRYSTAL, ENAMEL, LEATHER AND SILK NECESSAIRE À SECRETAIRE, NINETEENTH CENTURY WITH EARLIER ELEMENTS

the dark leather body applied with chased gold scrollwork and strapwork, the top inset with a gold-mounted watch movement, signed: *J. Weldon, London, numbered 625*, the reverse enameled with the coat of arms of August, Margrave of Baden, surmounted with a putto finial, the top shaped as a book case with two hinged silver-foiled crystal doors representing classical figures, opening to reveal two small drawers, each fitted with a glass scent flask with floral stoppers, the front of the secretaire below decorated with a rock-crystal panel of Helios in his chariot, opening to reveal a gold compartment fitted with implements including a silk-backed miniature mirror, a leather-covered rectangular case, a folding knife, tweezers, a gold spoon, etc., all resting on scrolling feet, all surrounded in fitted leather presentation case
Height 9 3/8 in.
23.7 cm

PROVENANCE

Baroness Mathilde de Rothschild, Frankfurt;

Erich von Goldschmidt-Rothschild;

his sale, Paul Graupe, Berlin, 24 March 1931, lot 293, plate 45

$ 25,000-35,000

273 (detail)

273 (open)

274

□ 274

A WILLIAM IV SILVER WAGER CUP, JOSEPH & JOHN ANGELL, LONDON, 1834

in the form of a girl holding aloft on grapevine branches a swiveling cup chased with acanthus, *marked at rim of figure and on cup*
8 oz 5 dwt
261 g
Height 7 in.
17.8 cm

$ 2,500-3,500

275

A SET OF ENGLISH SILVER "VINTAGE AUTOMOBILE" INGOTS, JOHN PINCHES, LONDON, 1974

comprising thirty-six 2-oz (65 g) ingots to commemorate the Beaulieu National Motor Museum's collection of vintage automobiles, bearing the full name, year, and specification of each model on reverse, 1899-1935, *marked on rims and stamped 0296*
72 oz
2239 g
Length of ingot 2 in.; Length of case 16 in.
5 cm; 40.6 cm

The National Motor Museum was founded in 1952 by Edward Douglas-Scott-Montagu, 3rd Baron Montagu of Beaulieu, at his estate in the New Forest.

A similar set was sold at Bonham's Weybridge, Motorcars and Automobilia, 3 December 2012, lot 196.

$3,000-$5,000

275

(detail)

□ 276

A GEORGE III SILVER LARGE PRESENTATION PITCHER, JAMES YOUNG, LONDON, 1787

of heavy weight, baluster form, part-fluted, engraved on body and base with lengthy inscriptions from 1819 relating to an election of John Bennett of Wiltshire, gilt interior, *marked on base*
60 oz
1866 g
Height 11 3/4 in.
29.8 cm

James Young is best known for his centerpiece of 1786 with the arms of Fitzgibbon, created Earl of Clare 1795, based on the Paul Crespin centerpiece of 1741 in the Royal Collection. The Clare centerpiece was sold at Sotheby's London, 22 October 1970 lot 157, and resold from the Bluhdom collection at Sotheby's, New York, 13 October 2007, lot 50.

The inscription reads: "This is to record the gallant and persevering conduct of Henry King Esqre. of Chilmark, who in the years 1818 and 1819 rode for twenty five days at the head of more than one thousand brave and Independent Horsemen to support at the Hustings the Freedom of Elections by defending the Candidate of his and their choice from the personal violence of a misguided party. Their efforts secured the Election of John Bennett Esqre. on the 4th day of August 1819 And the names of the "King and the Wiltshire Cossacks" will live for ages in the heart of all who may value the "Independence of the County of Wilts" and be more imperishable than the match on which it is is inscribed.

The underside inscription reads "John Bennett Esqr. MP to his much esteemed Friend Henry King Esqr. AD 1819".

John Benett, 1773-1852, of Pythouse Wiltshire was MP for Wiltshire 1819-1832 and for South Wiltshire 1832-1852. A descendant, Vere Fane-Benett-Stanford, assembled a famous collection of Early English spoons, sold at Sotheby's London, 6 June 1946.

$ 3,000-5,000

276

□ 277

A GEORGE III SILVER-GILT DOUBLE SPICE BOX, JOHN EDWARDS, LONDON, 1808

sarcophagus form, with key borders, crested, covers initialed G and N, *marked on base and covers*
11 oz 15 dwt gross
367 g
Length 4 3/4 in.
12.1 cm

PROVENANCE

Phillips London, 8 November 1996, lot 209a

$ 1,500-2,500

277

□ 278

A GEORGE II SILVER COFFEE POT, PAUL DE LAMERIE, LONDON, 1741

shell decorated spout, bud finial, handle terminal with grotesque mask and asymmetrical shell and leaf mount, crested, sunk base, *marked on body and base*
27 oz gross
840 g
Height 9 in.
22.9 cm

PROVENANCE

Tessiers, London, 1958

Sotheby's, New York, 23 April 1993, lot 271

Woolley & Wallis, Salisbury, 24 April 2007, lot 609

$ 5,000-7,000

□ 279

A GEORGE II SILVER CREAMER, JOHN FOSSEY, LONDON, 1738

baluster form, on tall trefid feet, chased with rococo ornament, engraved with contemporary arms under baron's coronet, gilt interior, *marked on base*
5 oz
155.5 g
Height 4 ⅛ in.,
10.5 cm.

$ 1,400-1,800

□ 280

A GEORGE II SILVER SUGAR BOX, JOHN NEWTON, LONDON, 1731

rectangular with molded borders, the sides flat-chased and engraved with panels of strapwork enclosing diaper, festoons, masks, foliate scrolls, engraved on two sides with arms within baroque cartouches of shellwork and foliage, the conforming flat-dome hinged cover with cylindrical finial engraved with a rosette, *marked on base*
8 oz
249 g
Height 4 ¼ in.
10.8 cm

$ 2,000-3,000

□ 281

A GEORGE II BRITANNIA STANDARD SILVER SUGAR BOX, EDWARD FELINE, LONDON, 1733

of bombé oval form, engraved with contemporary arms in strapwork cartouche, *marked on base*
13 oz
404 g
Length 5 ¼ in.
13.3 cm

The arms are those of Winthrop, as born by Governor Winthrop of Massachusetts and his descendants

$ 2,000-3,000

282

□ 282

A WILLIAM III SILVER CASKET, JOSEPH WARD, LONDON, 1697

rectangular with cut corners, raised on forked strapwork feet headed by shells, with gadroon borders, engraved with contemporary cypher in baroque cartouche, *fully marked inside base and cover*
36 oz
1119.6 g
Length 10 in.
25.4 cm

$ 7,000-10,000

283

□ 283

A WILLIAM IV SILVER SEAL BOX, JOHN BRIDGE, LONDON, 1830

embossed with the Royal Arms and engraved "Hon. John Walpole died 1859," *marked for Bridge on front rim and inside cover,* converted into a traveling inkwell *by Thomas William, Henry & Louis Dee, London, 1860*
29 oz 15 dwt excluding glass inkwell
927 g
Diameter 6 7/8 in.
17.5 cm

PROVENANCE

3plWD

Lieutenant Colonel the Hon. John Walpole (1787-1859) was the fourth son of Horatio, 2nd Earl of Orford by his first wife Sophia Churchill. He served as Counsel-General in Santiago, Chile, from the 1830's to 1841. Charles Darwin was in the city in 1834 and wrote home, "I called on Col. Walpole, but he was in bed--or said so."

$ 3,000-5,000

284

A SET OF FOUR REGENCY SILVER-GILT WINE COOLERS, PAUL STORR, LONDON, 1811

each campana-shaped and on fluted spreading circular foot, the lower bodies with acanthus and vine tendrils, handles with satyr's mask terminals, upper bodies cast with a Bacchic procession on matted ground, egg-and-dart rim, liners, vine-chased detachable collars, *marked on base rims, collars and liners and with retailer's stamp 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE LONDINI', numbered and with scratch weights: Number 1: 180.4 ozs.; Number 2: 182.5 ozs.; Number 3: 181.5 ozs.; Number 4: 184.5 ozs*
726 oz
22,605 g
Height 11 in.,
28.5cm.

PROVENANCE

Probably His Excellency Mahdi Al-Tajir, sold

Christie's, London, March 17, 1999, lot 83

EXHIBITED

London, Koopman Rare Art, 2013. *Gilt-Edged Splendour: Masterpieces in Silver Gilt*, no. 14, pp. 36-39

LITERATURE

Christopher Hartop, *Art in Industry: The Silver of Paul Storr*. London, 2015, fig. 73, pp. 72-73.

The shape of these strongly classical coolers is based on the Medici Vase, but with the frieze of figures instead taken from a relief "Triumph of Bacchus" on a Roman sarcophagus in the Vatican Museum. The sarcophagus was engraved by E. Q. Visconti for his *Museo Pio-Clementino* (8 vols. Rome 1782-1802, vol. IV, pp. 194-195, plate 24).

The "Rundell's Album" at the Victoria & Albert Museum, with designs for and after plate executed by the Royal Goldsmiths, has a drawing for these coolers. It was probably copied by sculptor and designer Edward Hodges Baily about 1820 from a working drawing, presumably circa 1809, in the Rundell, Bridge and Rundell collection. Baily only became chief modeler for Rundell's in 1816, too late to have been the guiding hand for this design.

This model of wine coolers proved quite popular and was commissioned by Rundell's from Paul Storr several times. Among the earliest are a set of six on detachable stands of 1809 and 1811, made for the 1st Earl Howe (sold Christie's London, 1 July 1953, lots 107 and 108, illustrated in N.M. Penzer, *Paul Storr*, London, 1954, pl. XXIX), and a set of four of 1809 made for the Marquess of Ormonde (Oman, *op. cit.*, fig. 9 and now at the Royal Pavilion, Brighton).

$ 150,000-250,000

The Medici Vase, as engraved by Giovanni Battista Piranesi in his *Vasi, Candelabri, Cippi, Sarcofagi* of 1778, when it was in the Villa Medici, Rome.

Design for a wine cooler from the Rundell's Album in the Victoria and Albert Museum, E.104-1964.

"Triumph of Bacchus" frieze, from a Roman sarcophagus in the Vatican, as published by Visconti in his *Museo Pio-Clementio* of 1782-1802.

285

285

AN UNUSUAL CHARLES II SILVER LARGE TANKARD, MAKER'S MARK H, LONDON, 1670

of heavy weight, on three lion couchant feet, stylized dragon handle with hedgehog thumbpiece, large griffin crest on cover, *marked on body and cover*
79 oz
2457 g
Height 9 in.
22.9 cm

The thumbpiece of a hedgehog represents the crest of the Kyrle family, and the form of this tankard matches the Kyrle tankard at Balliol College, Oxford. Given by John Kyrle on his matriculation in 1657, it is marked TI, London, 1669, and weighs 61 ounces (see Helen M. Clifford, A Treasured Inheritance, 600 years of Oxford College Silver, Ashmolean Museum 2004, pp.25-26). This tankard, of thirteen years later and weighing even more, may also have been a donation by Kyrle.

John Kyrle (1637- 1724) was the son of Walter Kyrle, barrister and MP, and was known for his philanthropy, particularly in his town of Ross-on-Wye, Herefordshire. He improved education and embellished the town, creating The Prospect, a public garden on the hill, and was commemorated by Alexander Pope in the 3rd of his Moral Essays of the Use of Riches. His half-timbered house survives in the town, and a secondary school and a public house bear his name. A portrait is preserved at Balliol.

$ 20,000-30,000

286

□ 286

A CHARLES II SILVER LARGE TANKARD, MAKER'S MARK IC? WITH STAR BELOW IN HEART, LONDON, 1681

chased with bands of foliage, lion thumbpiece, *marked on body and cover, with scratch weight 39=7*
40 oz 10 dwt
1263 g
Height 8 5/8 in.
21.9 cm

PROVENANCE

Sotheby's Melbourne, Australia, 28 October 2008, lot 205

$ 7,000-10,000

287

□ 287

A QUEEN ANNE PROVINCIAL SILVER LARGE TANKARD, JOHN ELSTON, EXETER, 1706

engraved with contemporary arms, fluted domed cover, foliate thumbpiece, handle with beaded rattail, *marked on body, handle, and rim of cover*
49 oz 15 dwt
1549 g
Height 9 ½ in.
24.1 cm

PROVENANCE

Skinner, Boston, 8 April 2006, lot 529

The arms are those of Clifford, originally granted to Roger de Clifford, 4th Lord Clifford (1168?-1232) and could relate to the Clifford family who have lived at Ugbrooke, Devon, since 1604.

For a further Elston tankard (marked Exeter, 1709) with the same fluted cover see Sotheby's, London, 18 July 1974, lot 48.

$ 7,000-10,000

□ 288

A QUEEN ANNE SILVER TANKARD, TIMOTHY LEY, LONDON, 1705

engraved with arms and inscription for Daniel Barker of Plymouth, lower handle terminal mounted on cut cardwork, *marked on body, cover, and handle*
44 oz 5 dwt
1,376 g
Height 8 ⅞ in.
22.5 in.

PROVENANCE

Christie's, London, 22 March 1906, lot 78 (anonymous)

The arms are those of Barker. The inscription reads '*To preserve the memory of Daniel Barker of Plymouth Mercht Gregory Barker out of a Legacy he bequethed to him, purchased this Tankard and gave it to his Son Pentecost Barker & his Heirs Male, and in default of such, to his Son John Barker & his Heirs Male, and in default of such, then to his Daughter Susanna Barker and her Heirs forever*'.

Daniel Barker (1649-1693) bequeathed in his will the sum of twenty-five pound to Gregory Barker (National Archives, Kew 11/418/218)

$ 8,000-12,000

288

289

A LARGE VICTORIAN SILVER TANKARD, R & S GARRARD, LONDON, 1841

of heavy weight, body cast, matted, and applied with Bacchic putti and grapevine stemming from the forked branch handle, seated Bacchic putto finial, *marked on body and cover, foot rim stamped R&S Garrard Panton Street London*
116 oz 5 dwt
3614 g
Height 13 ¾ in.
34.9 in.

$ 10,000-15,000

290

A LARGE EARLY VICTORIAN SILVER-GILT TANKARD, PAUL STORR, LONDON, 1837

of heavy weight, the matted body cast in high relief with a chariot race and with grapevine spreading from the forked branch handle, infant Bacchus finial, *fully marked, numbered 466 and stamped Storr & Mortimer, London*
107 oz
3328 g
Height 14 in.
35.6 cm.

$ 10,000-15,000

William, 1st Duke of Cleveland, by Arthur William Devis, 1810. Harris Museum and Art Gallery, Preston, Lancashire.

291

A REGENCY SILVER-GILT LARGE INKSTAND, JOHN HOULE, LONDON, 1817

on winged paw feet with bands of scrolling flowers, fitted with two hinged covers over pen trays, taperstick above seal box, and two covered wells, engraved at each end with arms under earl's coronet and crested throughout, *fully marked except for pen tray covers*
97 oz 10 dwt
3,043 g
Length 12 ½ in.
31.8 cm

PROVENANCE

Alastair Dickenson, London

Ben Edwards Collection, St. Louis, no. 3822

Christies New York, 26 January 2010, lot 83.

The arms are those of William Henry Vane (1766-1842), 3rd Earl of Darlington and 1st Duke of Cleveland. Vane was M.P. for Totnes (1788-1790) and then Winchelsea (1790-1792) before succeeding to the Earldom. He was created Marquess of Cleveland in 1827 and Duke of Cleveland in 1833.

His obituary in The Times (31 January 1842) reported, '*We regret to announce that on Saturday the Duke of Cleveland expired at his residence in St James's Square... His Grace was much attached to field sports, and always maintained his stud upon a magnificent scale. A liberal disposition in the expenditure of his large fortune manifested itself upon every fitting occasion.*'

$ 15,000-25,000

292

292

A SET OF SIX GEORGE II SILVER CANDLESTICKS, EDWARD FELINE, LONDON, 1746

wide square bases, with gadroon rims and engraved with strapwork borders, with later crests under earl's coronet, with detachable nozzles, *marked on bases and with scratch weights: 19=11, 19*14, 20=12, 20=0, 19=14, and 20=13, nozzles unmarked*
116 oz
3607.6 g
Height 6 ¾ in.
17.1 cm

PROVENANCE

Probably commissioned by Admiral John Byng (d. 1757) and by descent to

John, 1st Earl of Strafford G.C.B. (1772-1860) and by descent

Christie's, London, 9 June 2005, *Two Late Regency Collectors, Philip John Miles and George Byng 1815-45*, lot 28.

LITERATURE

Inventory of Plate and Jewels belonging to George Byng, July 1847, Messrs Garrard & Co., Panton Street, Haymarket, London, part of '12 square foot gad flat chasing [candlesticks] oz. 228'.

The crests and motto are those of Byng, Earls of Strafford, probably for the Rt. Hon. John Byng, G.C.B., G.H.C., Field Marshall in the Army (1772-1860), created 1st Earl of Strafford in 1847.

$ 12,000-18,000

□ 293

A GEORGE II BRITANNIA STANDARD SILVER STRAWBERRY DISH, PAUL CRESPIN, LONDON, 1731

raised fluted rim, engraved borders of strapwork and masks, slightly later cartouche with later arms, on three scrolled panel feet, *marked on base*
20 oz 10 dwt
647 g
Diameter 9 ⅝ in.
24.4 cm

The arms are probably those of Ridale or Ridell

$ 2,500-3,500

293

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⊻ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium (as applicable). In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party's possible participation in the sale Is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party's possible participation in the sale Is not known until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

◉ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

✧ Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ✧ in the lot's specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

⊖ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

⫟ Cryptocurrency Payments

We will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers (or where applicable, in the Conditions of Sale and Additional Conditions of Sale for Payment by Cryptocurrency) applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

¤ Financing Eligible

Lots with this symbol indicate that financing of up to 50% of the lot's low auction estimate is available for eligible borrowers through Sotheby's Finan-cial Services. More information is available at sothebys.com/bidnowpaylater or by speaking to your Sotheby's Relationship Manager.

❖ National Heritage Lot

Lots with this symbol are part of the National Heritage of Mexico and cannot be permanently exported from Mexico. Accordingly, the lot will be offered for sale in New York but will not be available in New York for inspection or delivery. The lot will be released to the buyer in Mexico in compliance with all local requirements. Prospective buyers may contact Sotheby's representatives in Mexico City and Monterrey at sothebys.mexico@sothebys.com for an appointment to view the work.

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